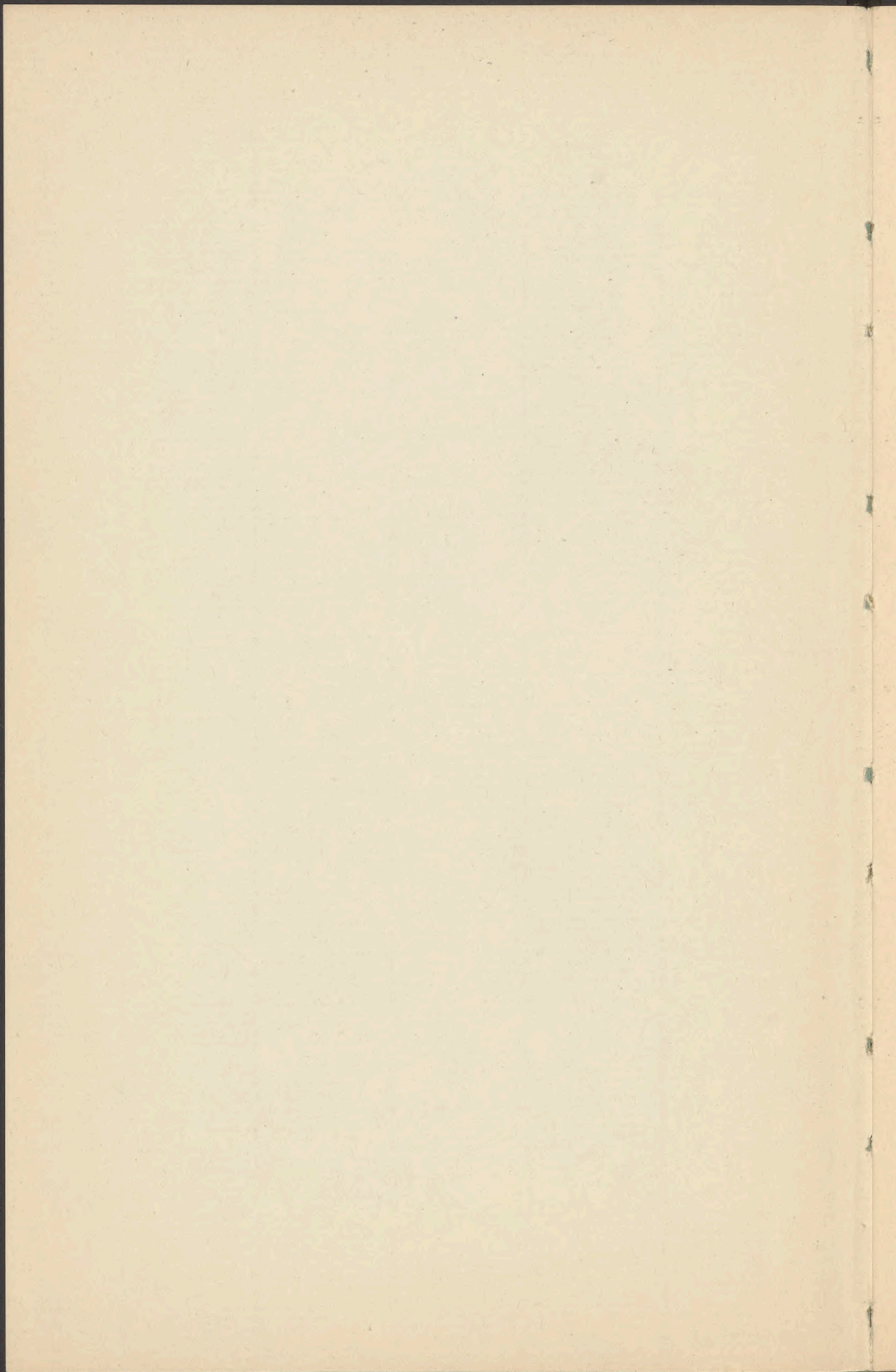


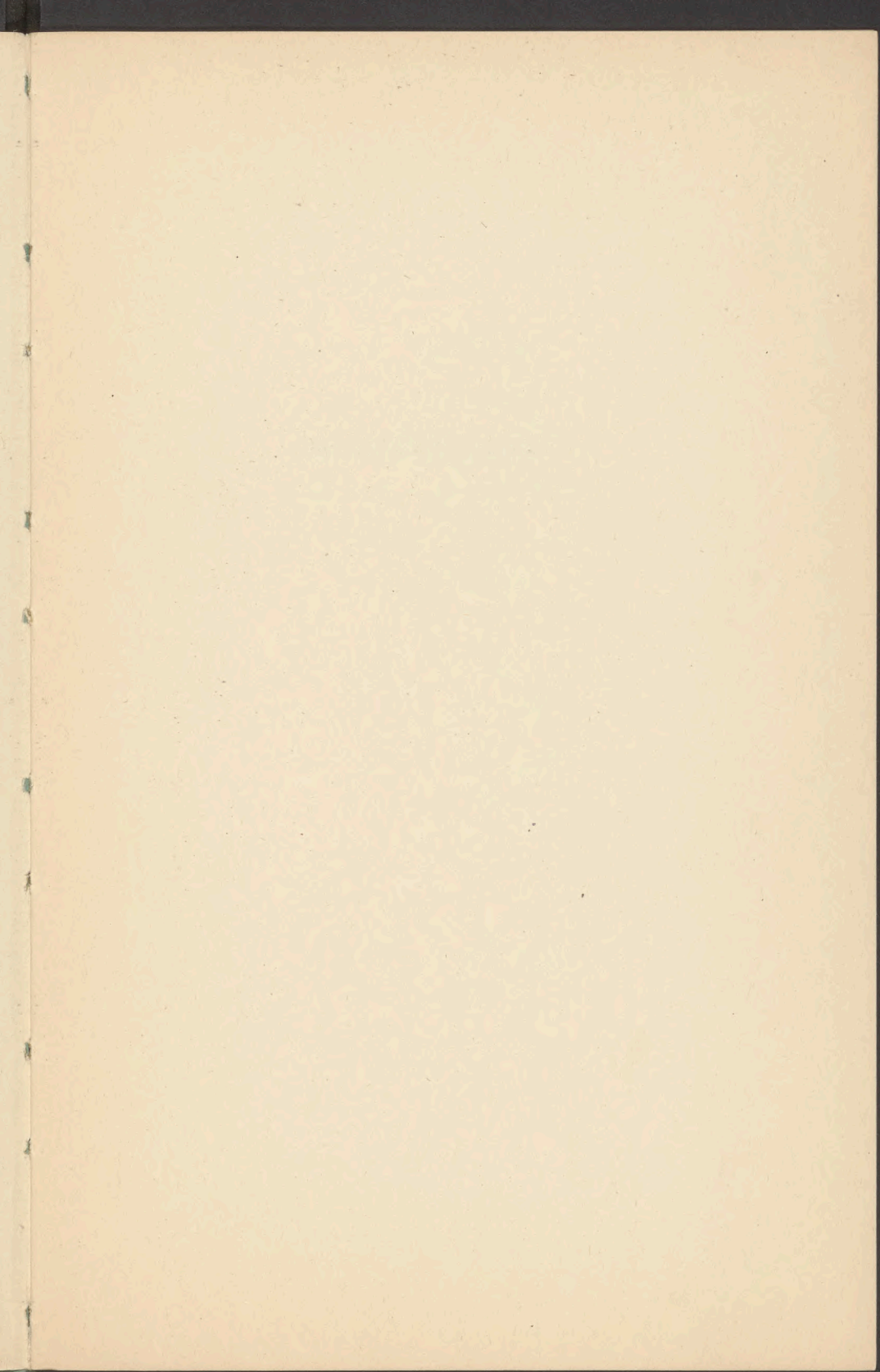
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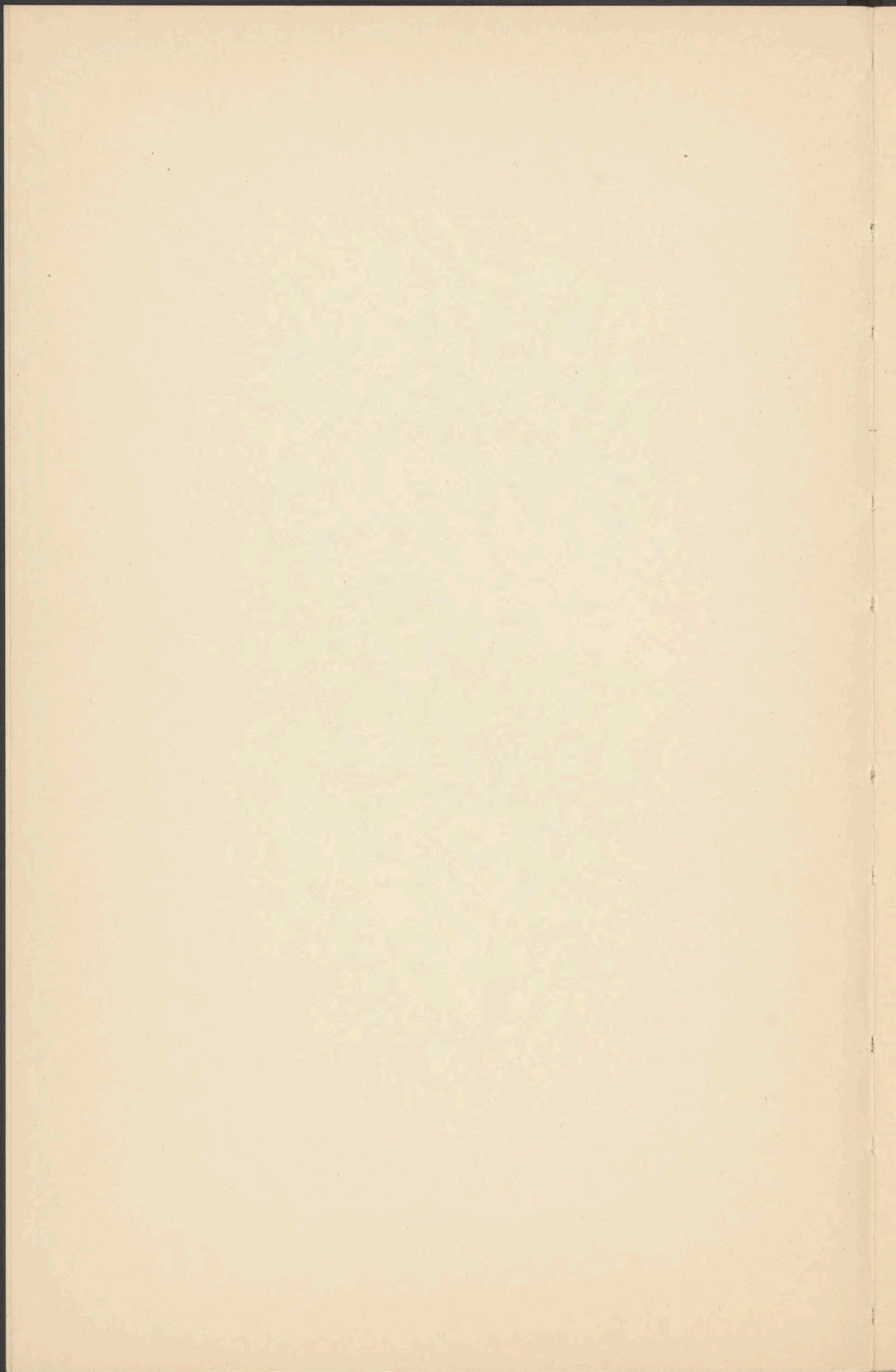
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MEXICAN ARTS

MEXICAN ARMY

MEXICAN ARTS



CATALOGUE
OF AN EXHIBITION
ORGANIZED FOR
AND CIRCULATED BY
THE AMERICAN FEDERATION
OF ARTS



1930•1931

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ITINERARY

The Metropolitan Museum of Art, *New York*
October 13-November 9, 1930

Museum of Fine Arts, *Boston*
November 25-December 16, 1930

Carnegie Institute, *Pittsburgh*
January 7-February 4, 1931

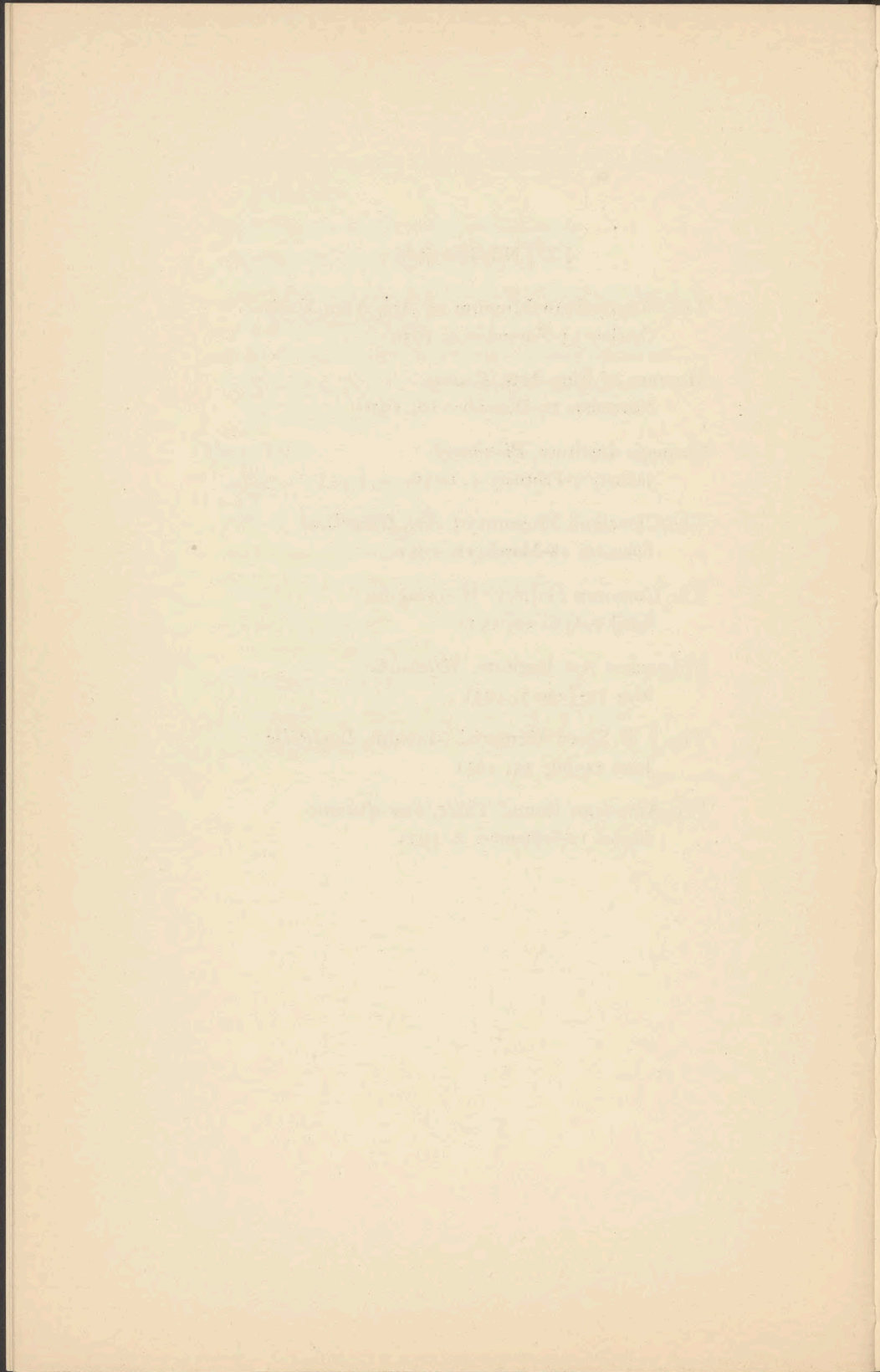
The Cleveland Museum of Art, *Cleveland*
February 18-March 11, 1931

The Corcoran Gallery, *Washington*
April 1-April 22, 1931

Milwaukee Art Institute, *Milwaukee*
May 13-June 3, 1931

The J. B. Speed Memorial Museum, *Louisville*
June 24-July 15, 1931

Pan-American Round Table, *San Antonio*
August 12-September 2, 1931



PREFACE

IN deep appreciation of the merits of Mexican art, Ambassador Dwight W. Morrow conceived the idea of an exhibit that would give the American public an opportunity to know this art in its most important manifestations. To realize the project he consulted with Dr. Frederick P. Keppel, president of the Carnegie Corporation of New York, and, at the time, also Acting Director of The American Federation of Arts.

As a result, Mr. Homer Saint-Gaudens, Director of the Department of Fine Arts of the Carnegie Institute of Pittsburgh, was asked to survey the field in Mexico and to outline the scope of an exposition. Through the courtesy of his Trustees, he was able to accept Ambassador Morrow's invitation, and accordingly spent the month of November traveling through Mexico from Guadalajara to Oaxaca in an effort to understand not only the genius of Mexican art, but also its practical application, in both fine and applied forms.

Through the kind offices of Ambassador Morrow, Count René d'Harnoncourt was suggested to Mr. Saint-Gaudens as the man best fitted to develop the details of this exposition—to choose and collect the objects and to organize its initial setting forth in Mexico City.

Two committees were organized: an honorary committee, consisting of Ambassador Morrow, Don Genaro Estrada, Minister of Foreign Affairs, Don Luis Montes de Oca, Minister of Finance, Don Moisés Sáenz, former Sub-Secretary of Education, Don Carlos Trejo Lerdo y Tejada, present Sub-Secretary of Education; and an advisory committee, consisting of some of the most important artists and connoisseurs of the country, Diego Rivera, Dr. Atl, Don Jorge Enciso, Don Roberto Montenegro, Don Francisco Díaz de León, Don Gabriel Fernandez Ledesma, and Don Antonio Cortez.

The Mexican Government, realizing the importance of this exposition, lent valuable and unique examples of early Mexican

art from the National Museum in Mexico City and the State Museum in Guadalajara and also gave generously to the organizers its help and moral support in creating an exhibit which would be worthy of Mexico's artistic production.

Grateful acknowledgment must also be made to the Civic Museum of Mexico City and to the many lenders—artists, craftsmen, and connoisseurs—whose coöperation has been of invaluable assistance.

To all these persons and to many others who have been most helpful in an individual capacity, the representative character of the exhibition is due.

F. A. WHITING,
*President, The American
Federation of Arts.*

October, 1930.

INTRODUCTION

THIS is an exhibition of Mexican arts, not of arts in Mexico. Many art objects are produced within the physical limits of the republic that are Mexican only in a geographical sense, but these unassimilated copies of foreign models must be disregarded for the purposes of this exhibition. We are concerned here with the presentation only of such works of art as are an expression of Mexican civilization.

For an understanding of some of the characteristics of this civilization, it is necessary to sketch the main outlines of its historical background.

The Spanish *Conquistador* found in the territory of what is now the Mexican Republic a number of highly developed individual cultures which had evolved distinctive modes of art and life — the achievements especially of the Aztecs, the Zapotecs, the Tarascans, and the Totonacans are well known and require no elucidation here. Then, to consolidate their military conquest, the Spaniards destroyed every vestige of the indigenous artistic and religious manifestations and imposed a religion, a language, and a common social order and code of ethics.

But, despite this holocaust, the basic elements of Indian ideology and habits of mind were not even touched — much less transformed. Pre-Conquest culture had ceased to exist, but the Indian race survived and developed. In a slow process, unnoticed alike by conqueror and conquered, the Indian mind assimilated such elements of the European dominion as it could use and mold into its own conceptions. A familiar historical law was again repeated; the captive was securely on the road to conquering his conqueror. New Spain began to live a cultural life of its own, touching first the despised Indian and reaching out to embrace and absorb the mestizo and even the creole. A Mexican civilization thus emerged from the union of foreign ideas and Indian psychology.

The existence of this new culture was one of the unrecog-

nized causes for Mexico's final separation from Spain. For three hundred years it had grown in intensity, until it could no longer remain confined in a political unit governed by an ideological system devised for another civilization.

Political independence, however, did not immediately liberate cultural tendencies. The new republic was ruled for another century by a class which did not recognize the existence of a Mexican civilization, and which was in any case incapable of understanding either its value or its strength. The nineteenth-century rulers turned to France as the supreme arbiter in all cultural matters, so that French art and French thought influenced the upper strata of society in Mexico far more profoundly than French intervention and Maximilian's inglorious reign influenced the basic life of the country. The inadequacy of this alien culture either to satisfy or to control the needs of Mexico's Indian population was a contributing cause to the Revolution of 1910.

Thus, until 1910, the development of a Mexican civilization had existed unsuspected by its own offspring. The intellectuals of the Madero Revolution were the first to display proudly the banner of Mexican ideology and to set forth the then almost heretical notion that Mexico had nurtured a new and individual culture which was certainly deserving of an autonomous life, and which might be of value to the world. The best-known manifestation of this modern period is the so-called Mexican Renaissance in painting. A number of young artists who aspired to express Mexican subjects in a Mexican manner were given space in government buildings for frescoes that have since acquired international fame. The history of the last twenty years is the history of a struggle, often imperfectly understood but always sincere, to discover the true Mexican formula and to apply it to all aspects of Mexico's cultural life.

The present exhibition represents an attempt to organize the achievements of that struggle as well as to show some of the contributions which anticipated and helped produce it. An attempt has also been made to illustrate two aspects of the struggle: the first by means of early and contemporary applied arts and early fine arts; and the second, by contemporary fine arts. The former represents the unconscious expression of national

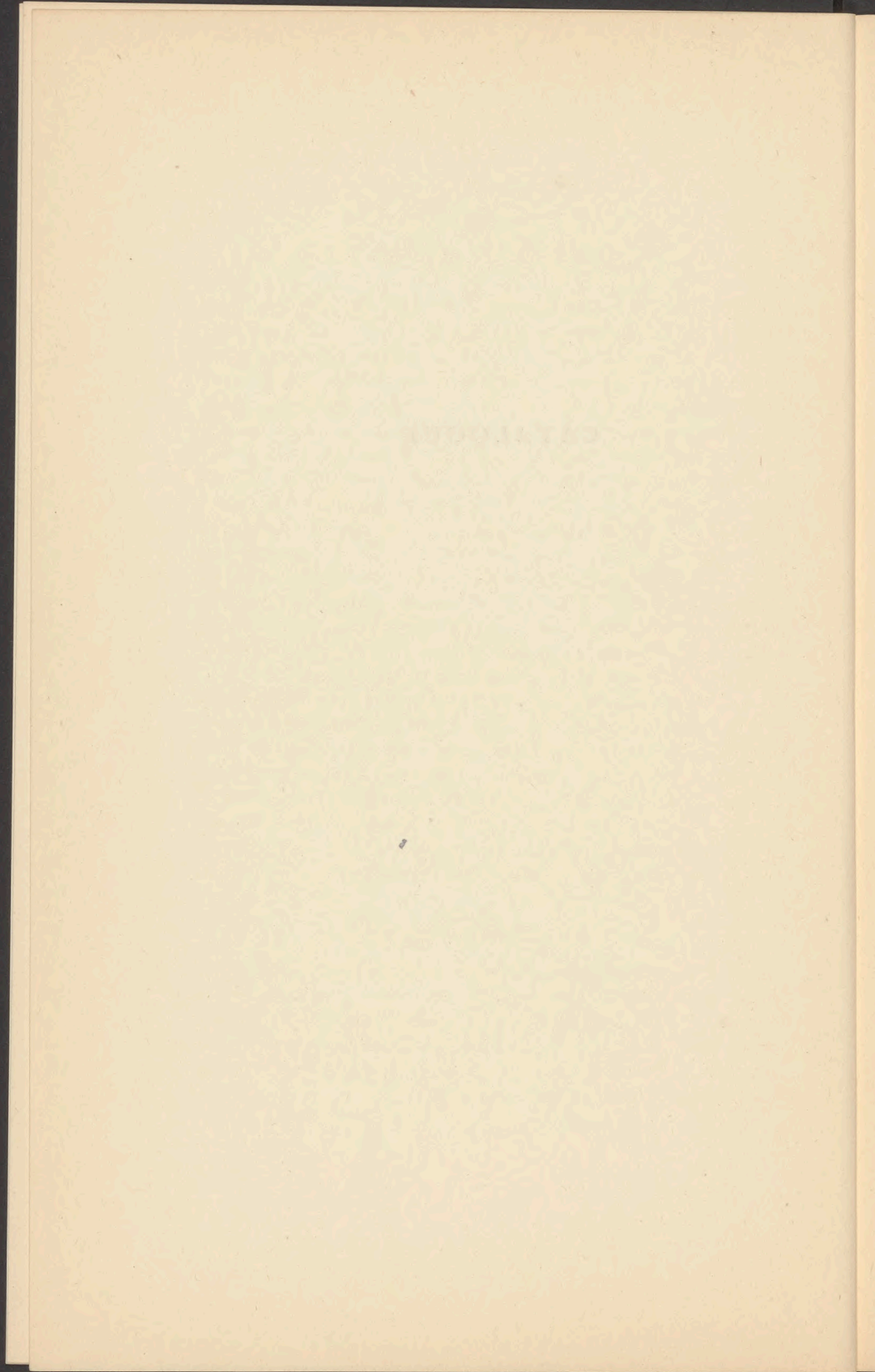
characteristics; the latter, their conscious expression. The necessity for such a distinction in a country where a national culture has developed in the face of almost insuperable difficulties is at once obvious, and no further apology need be made for it.

Among the applied arts produced in Mexico are many objects of indubitable artistic merit but with no possible relationship to the cultural life of the country. The long rule of Spain, the succeeding influence of France, and finally, in our own day, the close intercourse of Mexico with the United States have produced a variety of objects which are the results of foreign arts accidentally practised on Mexican soil. A concrete example is Mexico's best-known faïence, *talavera de Puebla*, a pottery unquestionably superior in technique to any other in the country and of much greater commercial importance. Nevertheless, as the industry was founded in Puebla by Spaniards under guild rules which forbade the employment of any but Spanish masters, its designs as well as its molds were invariably copied from Spanish models, and its significance in an exhibition of Mexican arts is strictly limited. Similarly, many modern objects made for the tourist trade are deliberately invested with non-Mexican characteristics in order to please the foreign buyer.

The foregoing brief review of Mexico's cultural development has governed the selection and arrangement of the objects here shown. The aim of the exhibition is to present, within the limits of artistic production, a Mexican interpretation of Mexico.

RENÉ D'HARNONCOURT.

CATALOGUE



APPLIED ARTS

AN abundance of raw materials, a highly developed manual dexterity, the traditions of many centuries, and native taste have combined to raise the applied arts of Mexico to the highest plane of excellence. The table of contents of this catalogue shows their enormous variety. Practically every craft known in other countries is represented, and many individual styles are within the limits of each medium, so that an immense wealth results.

Applied arts are the truest form of self-expression of the Mexican people. Never considered important enough for censorship, either by Church or State, they have developed unmolested and largely uninfluenced by extraneous forces. Every aspect of native life is reflected in the work of the artisan, and such new elements as have been introduced have been absorbed, merged, and given out again in new and often surprising forms. These many articles of personal use remain the Mexican Indian's unique contribution to the civilization of his country.

A thoroughly exhaustive exhibition of Mexican applied arts is at present an impossibility. The crafts of many remote parts of the country are still unknown, and each year brings to light unsuspected examples of objects of popular manufacture, both early and contemporary. This exhibition, despite the variety of objects collected, thus makes no claim to completeness. Nevertheless, some of the pieces of the greatest artistic value shown here are the first of their kind to have been found and identified.

EARLY FEATHERWORK

In pre-Conquest times featherwork was regarded as the finest of the applied arts of Mexico. Sahagún, in his *Cosas de la Nueva España*, devotes a whole chapter to a description of this art and its masters, while Bernal Díaz del Castillo and the commentators who followed him never wearied in their admiration of the Indian feather mantles and ornaments.

Before the coming of the Spaniards the best workers of the empire were the Tarascans, and even in Colonial times Pátzcuaro, Michoacán, remained the center of the art. Soon after their arrival, the *Conquistadores* began to supply the Indian craftsmen with religious subjects, which they executed in feather mosaics, reproducing with remarkable skill the effect of the European pictures without losing the distinctive style of their own medium. The meticulous technique, however, demanded so much time that new devices were gradually introduced into the traditional methods, so that much of the original character of the art was destroyed. As early as the eighteenth century painted hands and faces were inserted in the feather mosaics, and with the nineteenth century cheap lithographs, incidentally adorned with feather designs, came ignominiously into the world. In our own day the art has further degenerated to the point where its only products are the tawdry birds pasted on post cards for the delectation of the tourist trade.

1. CHRIST AS SAVIOR. *Mosaic, from Pátzcuaro, Michoacán, XVI century. This is the earliest known example of Colonial featherwork. Lent by the Mexican National Museum.*

2. SAINT CATHERINE. *Mosaic, from Pátzcuaro, Michoacán, XVII century. Lent by the Mexican National Museum.*

3. SAINT MONICA. *Mosaic, from Pátzcuaro, Michoacán, XVII century. Lent by the Mexican National Museum.*

4. SAINT IGNATIUS DE LOYOLA. *Mosaic, from Pátzcuaro, Michoacán, XVIII century. Lent by Dwight W. Morrow.*

EARLY IRON, COPPER, BRONZE, SILVER AND GOLD WORK

Most Mexican metalwork shows a decidedly Spanish influence, a natural enough result as most of the pieces produced by native craftsmen were made for members of the foreign aristocracy, who alone could afford them or, indeed, had use for them.

Nevertheless, in minor details, the hand of the Indian workman is everywhere apparent.

The art of the silversmith was introduced into Mexico by the Spaniards, and, as the value of the metal made its products available only to the ruling class, they remained purely Spanish in character, save for an occasional *milagro* with primitive feeling. Very few good pieces are extant today inasmuch as for three centuries the best products of the craft were exported to Spain, and during the Revolution silver objects were melted down by the ton. Nevertheless, some of the examples shown here are distinctively Mexican in design.

Milagros are small images made of gold, silver, or bronze and hung on the robes of saints as votive offerings for help or protection in illness or accident. They may represent either the victim or the cause of the suffering, so that a man injured in a street-car accident may offer to the saint who delivered him from death a portrait of himself, a representation of the injured part of his body or the street car, or even a likeness of the saint, in devout commemoration of the event. Partaking of the nature of *retablos*, these miniature sculptures are an equally interesting manifestation of Mexican psychology and plastic expression. In this exhibition are included several small pieces of silver sculpture which may not be *milagros* but which exhibit the same general characteristics.

IRON

5 a-c. LOCKS (3). *From the state of Oaxaca, XVII-XVIII century. Lent by Frederick Davis.*

6 a-c. LOCKS (3). *From the state of Oaxaca, XVII-XVIII century. Lent by Sanborn Brothers.*

7. BIT. *From the state of Oaxaca, date uncertain. Lent by Sanborn Brothers.*

8 a-d. SPURS (4). *From the states of Oaxaca and Puebla, XVII-XVIII century. Lent by René d'Harnoncourt.*

COPPER

9. BRAZIER. *From Santa Clara, Michoacán, XVIII century. Lent by Dwight W. Morrow.*

10a, b. AGUAMANILES (BASINS) (2). *From Santa Clara, Michoacán, XIX century. Lent by Dwight W. Morrow.*

BRONZE

11. SPURS (PAIR). *Silver-inlaid, provenance uncertain, XVIII century. Lent by Sanborn Brothers.*

12a, b. PITCHERS (2). *From the city of Puebla, early XIX century. Lent by Pedro Openco.*

SILVER

13. CANDLESTICK IN THE SHAPE OF AN EAGLE. *Probably from the state of Oaxaca, probably XVII century. Lent by the Mexican National Museum.*

14. STIRRUPS (PAIR). *From the state of Oaxaca, early XVIII century. Lent by Sanborn Brothers.*

15. BOOKSTAND. *Probably from the state of Puebla, XVIII century. Lent by the Mexican National Museum.*

16. COLLECTION OF SADDLE DECORATIONS (5). *From the state of Puebla. XIX century. Lent by William Spratling.*

17. COCOANUT CUP. *From the state of Chiapas, XIX century. Lent by the Mexican National Museum.*

18. COLLECTION OF MATRACAS (RATTLES) (10). *From various parts of Mexico, XIX century. Rattles are used on Good Friday, as the Church prohibits the ringing of table bells on this day. Lent by Frederick Davis.*

19. DOVE. *Provenance and date uncertain. Lent by the Mexican National Museum.*

GOLD, SILVER, AND BRONZE

20. COLLECTION OF MILAGROS (VOTIVE OFFERINGS) (70). *Representations of human figures and parts of the human body, from various parts of Mexico, XVI-XX century. Lent by René d'Harnoncourt.*

21. COLLECTION OF MILAGROS (31). *Representations of animal figures, from various parts of Mexico, XVI-XX century. Lent by René d'Harnoncourt.*

22. COLLECTION OF MILAGROS (28). *Representations of saints, from the state of Oaxaca, XVIII-XX century. Lent by René d'Harnoncourt.*

23 a, b. MILAGROS (2). *From the state of Puebla, XIX century. Lent by the Mexican National Museum.*

EARLY IVORY, BONE, STONE, AND WOOD CARVINGS

Miniature carvings in ivory, bone, and stone have always been a favorite Mexican craft. The examples here collected are among the finest pieces, early and contemporary, of this minor art.

Nacimientos are miniature sculptural representations in various media of the Nativity as imagined by the Indian. In addition to the Holy Family, they invariably include figures of God the Father, Adam and Eve, priests, saints, and various animals.

Carved wooden bowls and platters and small kitchen utensils are the only wood carvings that show a distinctly Mexican character. In contrast to the elaborate decorations on ecclesiastical and secular furniture of the Spanish style, these domestic objects have preserved the simplicity of their Indian origin even when the ornamental motives are taken from foreign sources.

IVORY, BONE, AND STONE

24. COLLECTION OF CARVINGS (26). *From various parts of Mexico, XVII-XIX century. Lent by Señora Vica Iturbe.*

25 a, b. *NACIMIENTOS (NATIVITIES) (2)*. Carved bone, provenance uncertain, XVIII-XIX century. Lent by René d'Harnoncourt.

WOOD

26. *PLATTER*. From Paracho, Michoacán, early XVIII century. Lent by René d'Harnoncourt.

27. *PLATTER*. From Paracho, Michoacán, early XVIII century. Lent by Dwight W. Morrow.

28. *PLATTER*. From the state of Michoacán, early XIX century. Lent by Pedro Openco.

29. *BATON*. From the state of Michoacán, early XIX century. Lent by Pedro Openco.

EARLY LACQUERED AND PAINTED OBJECTS

The art of lacquer decoration probably dates back to pre-Conquest times, although among the Tarascan Indians, the earliest masters of the craft, it was confined to such simple objects as lacquered and painted gourds. With the Conquest came the introduction of Spanish and Italian designs as well as new objects for decoration—*bateas* (shallow wooden bowls), boxes, and small pieces of furniture. According to legend, Vasco de Quiroga, the first Bishop of Michoacán (the ancient Tarascan kingdom), formed guilds on European models among the native craftsmen, and the rules for the conduct of the industry in force today are supposed to have been laid down by him in the sixteenth century. Michoacán's three most important lacquer centers were Uruápam, Pátzcuaro, and Peribán. In Uruápam the art has enjoyed an uninterrupted development down to the present day, but in Pátzcuaro and Peribán it became extinct during the last century. Quiroga (named for the bishop) produced only painted objects, but, as the character of the decoration is substantially that of Uruápam and the tradition almost, if not quite, as old, its products must be included here.

The other lacquer center of major importance is Olinalá, in the state of Guerrero, whose history goes back to the seventeenth

century. Employing a different technique and an entirely distinct style of decoration, the Olinalá lacquer is from every point of view the equal of the older Tarascan craft. Mention must also be made of the objects which belong to the same general style of decoration from Celaya, Guanajuato, from Acapulahuaya, Guerrero, and from Tuxtla Gutiérrez, Chiapas. Less important in workmanship and in artistic merit than the others, the products of these regions have achieved no such widespread acceptance, and very little is definitely known of their history.

FROM PÁTZCUARO, MICHOACÁN

30. *BATEA* (SHALLOW WOODEN BOWL). *Lacquer, XVII century. Lent by Dwight W. Morrow.*

31. *ALMOHADILLA* (SMALL BOX). *Lacquer, XVIII century. Lent by the Mexican National Museum.*

32 a, b. *BATEAS* (PAIR). *Lacquer, XIX century. Lent by Dwight W. Morrow.*

33 a, b. *BATEAS* (2). *Lacquer, XIX century. Lent by Dwight W. Morrow.*

34. *PHEASANT. Lacquered gourd, early XIX century. Lent by René d'Harnoncourt.*

35. *CRANE. Lacquered gourd, early XIX century. Lent by Frederick Davis.*

36. *BIRD. Lacquered gourd, XIX century. Lent by Señora Concepción Tungui.*

FROM URUÁPAM, MICHOACÁN

37. *BATEA. Lacquer, XVII century. Lent by Jorge Enciso.*

38. *BATEA. Lacquer, XVIII century. Lent by the Guadalajara State Museum.*

39 a, b. *TECOMATES* (GOURD BOWLS) (2). *Lacquer, XVIII century. Lent by Dwight W. Morrow.*

40. BOX. *Lacquer, XVIII century. Lent by the Guadalajara State Museum.*

41. BATEA. *Lacquer, XIX century. Lent by Dwight W. Morrow.*

42. BATEA. *Lacquer, XIX century. Lent by Miguel Covarrubias.*

FROM QUIROGA, MICHOACÁN

43. BOX. *Painted, XVIII century. Lent by the Mexican National Museum.*

44. BOX. *Painted, about 1800. Lent by Dwight W. Morrow.*

45. BATEA. *Painted, XIX century. Lent by the Guadalajara State Museum.*

FROM OLINALÁ, GUERRERO

46. BOX. *Lacquer, about 1700. Lent by Frederick Davis.*

47. BATEA. *Lacquer, early XVIII century. Lent by Mauricio de la Arena.*

48. BOX. *Lacquer, early XVIII century. Lent by Dwight W. Morrow.*

49. BOX. *Painted lacquer, early XIX century. Lent by Dwight W. Morrow.*

50. BOX. *Lacquer, mid-XIX century. Lent by Dwight W. Morrow.*

51. BOX. *Lacquer, late XIX century. Lent by Dwight W. Morrow.*

FROM ACAPETLAHUAYA, GUERRERO

52 a, b. GOURDS (2). *Painted, XIX century. Lent by William Spratling.*

53. GOURD BOTTLE. *Painted, XIX century. Lent by William Spratling.*

FROM CELAYA, GUANAJUATO

54. CANDY BOX. *Painted, about 1800. Lent by Frederick Davis.*

55. CANDY BOX. *Painted, about 1900. Lent by René d'Harnoncourt.*

56. CANDY BOX. *Painted, about 1900. Lent by Jorge Enciso.*

FROM THE STATE OF CHIAPAS

57. TECOMATE. *Lacquer, XIX century. Lent by René d'Harnoncourt.*

EARLY LEATHERWORK

The majority of early leather objects fall into two classes—accessories for horsemen and for travelers. Boxes, trunks, bags, saddles, breeches, and many similar articles were skillfully worked and elaborately tooled and embroidered, their unique construction and design making them distinctively Mexican.

58. ANQUERA (HORSE COVER). *Embroidered with maguey fiber, provenance uncertain, about 1840. Lent by De la Peña y Lascurain.*

59. BOTAS DE CAMPANA (LEGGINGS) (PAIR). *Provenance uncertain, about 1840. This is the type of leggings worn underneath the Colonial charro trousers. The name is due to the bell-shaped bottoms. Lent by the Mexican National Museum.*

60. BOTA DE CAMPANA. *Provenance uncertain, about 1840. Lent by the Mexican National Museum.*

EARLY POTTERY

Surviving examples of the best pre-Conquest pottery compare favorably in technique and design with the ceramics of ancient Greece, Crete, Egypt, and other early civilizations. In the Indian empire, these pieces were usually destined for religious ceremonies or the personal use of the nobles. The Spanish Conquest effected a wholesale destruction of such ware all over the country; nothing escaped save the cruder forms in daily use by the enslaved Indians. The new ruling classes imported fine ware from Spain until increasing demands, especially those of the Church, made it imperative to bring over skilled workmen from the mother country. Thus in the seventeenth century, was established the famous kiln at Puebla, which for two centuries monopolized the production of fine porcelain. This faïence, known as *talavera de Puebla*, had no true Mexican character until 1800, a natural enough result inasmuch as the industry in its inception and in its succeeding tradition had been purely Spanish. Its real importance lies in the stimulation and the mechanical instruction it later afforded the native kilns in other large centers, notably in Oaxaca, Guanajuato, and Jalisco, where the Mexican spirit found expression within the confines of Spanish technique.

XVI CENTURY FRAGMENT

61. PIECE OF POTTERY FROM TLALTELOLCO. *Decorated with an Aztec border ornament and the Austrian double eagle. This fragment, excavated at a depth of 80 cm. below ground together with a number of pieces showing purely pre-Conquest designs, is a very good example of the combination of decorative motives. Lent by Robert Weitlaner.*

FROM TONALÁ, JALISCO

62. *TINAJA. (JAR). XVII century. One of the earliest and finest examples known of this type of pottery. Lent by Moisés Sáenz.*

63 a-f. *TINAJAS* (6). *XIX* century. These jars and the following pieces from Tonalá are very good examples of the beginnings of a truly Mexican spirit in the native pottery. Lent by the Guadalajara State Museum.

64. *TINAJA*. *XIX* century. Lent by Dwight W. Morrow.

65. *CANTARO* (JAR). *XIX* century. Lent by the Guadalajara State Museum.

66. SAVINGS BANK IN THE SHAPE OF A MONKEY. *XIX* century. Lent by Rafael Villegas.

67. SAVINGS BANK IN THE SHAPE OF A DOG. About 1840. This piece shows Chinese influence. Lent by the Guadalajara State Museum.

68. SAVINGS BANK IN THE SHAPE OF A HORSE. *XIX* century. Lent by Dwight W. Morrow.

69. SAVINGS BANK IN THE SHAPE OF A BULL. *XIX* century. Lent by René d'Harnoncourt.

70. PITCHER IN THE SHAPE OF A DUCK. *XIX* century. Lent by René d'Harnoncourt.

71. PLATE. *XIX* century. Lent by the Guadalajara State Museum.

FROM THE CITY OF PUEBLA

72. VASE. Talavera, *XVII* century.

73 a-f. *TILES* (6). Talavera, *XVII-XIX* century. Lent by Frederick Davis.

74. PLATE. Talavera, about 1800. Lent by Dwight W. Morrow.

75. TWO-HANDLED JAR. Talavera, *XIX* century. Lent by Mrs. William H. Fraser.

76. PHARMACY JAR. Talavera, *XIX* century. Lent by René d'Harnoncourt.

77. *TIBOR* (JAR). Talavera, *XIX* century. Lent by Mrs. William H. Fraser.

FROM THE CITY OF GUANAJUATO

78. TIBOR. *Faïence, XIX century. Lent by René d'Harnoncourt.*

79. BARREL-SHAPED JAR. *Faïence, XIX century. Lent by René d'Harnoncourt.*

80. CHOCHOCOL (JAR WITH STAND). *Faïence, XIX century. This is the type of vessel used by the water carriers. Lent by Mrs. Corelie d'Honey.*

81. PLATE. *Faïence, XIX century. Lent by Mauricio de la Arena.*

FROM DOLORES HIDALGO, GUANAJUATO

82. PLATE. *Faïence, XIX century. Tradition ascribes this pottery to the town of Dolores Hidalgo, but no absolute proof of its origin has been established. Technically it is unique in Mexico. Lent by Miguel Covarrubias.*

83 a, b. PLATES (2). *Faïence, XIX century. Lent by Dwight W. Morrow.*

84 a, b. PLATES (2). *Faïence, XIX century. Lent by the Mexican National Museum.*

85. VASE. *Faïence, XIX century. Lent by the Mexican National Museum.*

FROM THE STATE OF MEXICO

86. RAM-SHAPED JUG. *Faïence, XIX century. Lent by René d'Harnoncourt.*

87. WATER PITCHER IN THE SHAPE OF A WOMAN. *Faïence, XIX century. Lent by Rafael Villegas.*

FROM TLAPACUALMA, MEXICO

88. FIGURE OF SAINT JOSEPH. *Date uncertain. Lent by Señora Vica Iturbe.*

EARLY STRAW WORK

The earliest known examples of Mexican straw work are the mosaics made of small pieces of colored straw glued on cardboard or wood. These pieces date back to the early nineteenth century, and it seems probable that the craft was introduced into Mexico at this time from the Orient. The elaborate technique, giving ample opportunity for fine detail work, appealed to the native workman, who found new applications for the craft and added new motives and patterns.

Thus the art spread rapidly over the country, and we find today in every old Mexican house numbers of small boxes, frames, and needlecases made of straw mosaic. The most distinctly Mexican application of the art, however, is to be found in the straw pictures, in which the limitations of the material is cleverly used to obtain an effect of stylization.

89. THE EXECUTION OF MAXIMILIAN AND GENERALS MIRAMÓN AND MEJÍA. *Contemporary depiction in straw mosaic, XIX century. Lent by the Mexican National Museum.*

90. CIGAR CASE. *Straw inlaid, XIX century. Lent by Señora Vica Iturbe.*

91. CIGARETTE CASE. *Straw inlaid, XIX century. Lent by Señora Vica Iturbe.*

92. NEEDLECASE. *Straw inlaid, XIX century. Lent by Señora Vica Iturbe.*

93. WHISK BROOM. *From Guerrero, XIX century. Lent by René d'Harnoncourt.*

EARLY TEXTILES, EMBROIDERIES AND BEADWORK

Although only small fragments of early textiles survive, it is certain that the art of weaving was well known in pre-Conquest Mexico, as the *Codices*, or picture manuscripts, show many of the uses to which textiles were put. The modern Indian man's *zarafe*, or blanket, is probably a lineal descendant of the ancient

tilmatli—the word itself being a Spanish corruption of the Aztec *tzalape*—but the manner in which it is worn is derived from the Spanish horseman's way of adjusting his cape. On the other hand, the Indian woman's most characteristic garment, the *rebozo*, is probably an Indian adaptation of the original Spanish (Moorish?) shawl. These have since become characteristic parts of the Indian costume, but during the Colonial epoch, although they were already being worn by the Indians, the finer pieces from the native hand looms, often representing the labor of months, were still destined for the upper classes. The Colonial *zarapes* and *rebozos* are among the best examples of weaving that have been produced in Mexico.

Embroidery and beadwork are both of European derivation. Of the former, the articles made by the Indians for their own use or for church decoration are highly individual in color and design and show little foreign influence. Beadwork, too, although it has remained a diversion or an exercise in industry for nuns and upper-class ladies, exhibits a technique and general principles of design found nowhere else in the world.

TEXTILES

94. ZARAPE (BLANKET). From Saltillo, Coahuila, XVIII century. Lent by Dwight W. Morrow.

95. ZARAPE. From Saltillo, Coahuila, XIX century. Lent by Dwight W. Morrow.

96. ZARAPE. From San Miguel Allende, Guanajuato, XIX century. Lent by Jorge Enciso.

97. ZARAPE. From San Miguel Allende, Guanajuato, XIX century. Lent by Señora Vica Iturbe.

98. REBOZO (SHAWL). From Tenancingo, Mexico, XVIII century. Lent by Dwight W. Morrow.

99. REBOZO. From Tenancingo, Mexico, XVIII century. Lent by Dwight W. Morrow.

100. REBOZO. From Santa Ana, San Luis Potosí, XIX century. Lent by Dwight W. Morrow.

EMBROIDERIES

101. CARPET. *From the city of Oaxaca, probably XVII century. Lent by the Mexican National Museum.*

102. BEDSPREAD. *From the city of Oaxaca, XIX century. Lent by Dwight W. Morrow.*

103. ALTAR CLOTH. *From Toluca, Mexico, XVIII or XIX century. Lent by Frederick Davis.*

104. BEDSPREAD. *From Toluca, Mexico, early XIX century. Lent by Señora Vica Iturbe.*

105. BAG. *From Toluca, Mexico, XIX century. Lent by Frederick Davis.*

106. BEDSPREAD. *From Toluca, Mexico, late XIX century. Lent by Dwight W. Morrow.*

107. AYATE (COTTON SQUARE). *From San Mateo Atascuillo, Mexico, XIX century. The ayate is used for a variety of purposes within the house of the Mexican Indian and also as a carry-all for taking things to market. Lent by Domingo Hernandez.*

108. BEDSPREAD. *From the state of Puebla, early XIX century. Lent by Dwight W. Morrow.*

109. HUIPIL (NATIVE BLOUSE). *Provenance uncertain, XIX century. Lent by the Mexican National Museum.*

110 a-f. COLLECTION OF SAMPLERS (6). *From various parts of Mexico, XVIII-XIX century. Lent by Frederick Davis.*

111 a-j. COLLECTION OF GARTERS (10). *From various parts of Mexico, Colonial period and XIX century. Lent by René d'Harnoncourt.*

BEADWORK

112. COLLECTION OF BEADWORK (39 PIECES). *From various parts of Mexico, XIX century. Lent by Frederick Davis.*

EARLY AND CONTEMPORARY MASKS

The use of ceremonial masks in ritual dances and festivals is still widespread in rural Mexico and represents one of the clearest graftings of primitive customs and beliefs on the trunk of Catholicism. The original dances of the various tribes — save in the north, among the Indians of Sonora, Durango, and Chihuahua — have been lost, and the dances and masks in use today all spring from European sources. Passion plays, mediaeval miracle plays, and Spanish historical legends form the basis for many of the dramatic performances, curiously transformed by Indian rhythms and dance figures. Many masks still bear the names of their remote prototypes, but the Indians who wear them have entirely forgotten or misinterpreted their original significance. They serve now merely as disguises or representations of characters far removed from their true identity. In a certain village, for instance, Barabbas has become one of the Three Kings.

But, if the significance of the mask has been thus distorted, the metamorphosis has accomplished no corresponding loss of their undeniable sculptural and pictorial importance. Excellent craftsmanship and wholly characteristic stylization especially in the case of some of the lacquered and painted examples, give these Mexican Indian carvings a merited place beside African, Oceanic, and Alaskan indigenous sculptures — a place which will be better recognized as they become more widely known. It is probable that pre-Conquest elements may still be traced in certain masks, those representing the faces of animals being derived perhaps from the war regalia of the Aztec nobles, but no certitude is here possible. Of all contemporary Indian dances in which masks are used, only those of some of the northern tribes — notably the Yaqui Deer Dance, which has a distinct and readily identifiable relationship with the Indian dances of the southwestern part of the United States — can unquestionably be called indigenous in tradition and costume.

FROM THE STATE OF MICHOACÁN

113. MASK WITH EARRINGS. *Painted wood, XVIII century. Lent by Jorge Enciso.*

114. BLACK MASK WITH HEADDRESS. *Painted wood, XIX century. Lent by Miguel Covarrubias.*

115. MASK WITH HEADDRESS. *Painted wood, XIX century. Lent by Miguel Covarrubias.*

116. BEARDED MASK. *Earthenware, polychrome painted, XX century.*

FROM PÁTZCUARO, MICHOACÁN

117. OLD-MAN MASK. *Painted wood, XIX century. Lent by René d'Harnoncourt.*

FROM SANTA FÉ EN LA LAGUNA, MICHOACÁN

118. GIANT MASK. *Painted wood, XIX century.*

FROM NAOLINCO, VERACRUZ

119. MASK WITH SNAKE DECORATION. *Painted wood, date uncertain. Lent by Miguel Covarrubias.*

FROM THE STATE OF SONORA

120. YAQUI DANCE MASK. *Painted wood, date uncertain. Lent by Jorge Enciso.*

FROM THE STATE OF GUERRERO

121. TIGER MASK. *Painted wood, XIX century.*

122. DEVIL MASK. *Painted wood, XX century. Lent by William Spratling.*

123. DEVIL MASK. *Painted wood, XX century. Lent by Miguel Covarrubias.*

124. DEVIL MASK. *Painted wood, XX century. Lent by René d'Harnoncourt.*

125. DEVIL MASK. *Painted wood, XX century. Lent by Señora Concepción Tungui.*

126. BEARDED MASK. *Painted wood, XX century. Lent by William Spratling.*

127. OLD-MAN MASK. *Painted wood, XX century. Lent by William Spratling.*

128. DEVIL MASK. *Painted wood, XX century. Lent by Miss Frances Toor.*

129 a, b. TIGER MASKS (2). *Painted wood, date uncertain. Lent by William Spratling.*

FROM OLINALÁ, GUERRERO

130. TIGER MASK. *Painted wood, XX century. Lent by René d'Harnoncourt.*

EARLY AND CONTEMPORARY COSTUMES

Single Indian garments, such as the *zarape* (blanket) and the *rebozo* (shawl), are common to every part of Mexico, and complete regional costumes are today preserved in comparatively few localities. Many of these costumes are Indian combinations of the original native dress with European costumes, the ensemble being so modified to suit the exigencies of the local environment as to have assumed a wholly new character. A good example of such modification is the highly ornate modern costume of the Isthmus of Tehuantepec; the embroidered blouse retains the form and cut of the original Indian *huipil*, but the wide flounced and ruffled skirt is indubitably derived from European sources.

The two primitive garments of the Mexican Indian woman are the *huipil*, or blouse, a doubled square of material with two sides sewed together and holes cut for the arms and head; and the *chincuete*, or skirt, made of a long, wide piece of material and wound around the waist, somewhat in the manner of the Oriental sarong. It is held in place by the *faja* (sash). From these simple forms have developed the distinctive costumes of various regions, but the differences are less a matter of divergence from the basic form than of superficial decoration in which a European factor is generally traceable. In the more remote and

inaccessible parts of the country, such as the Sierra de Juárez and Huautla de Jiménez in Oaxaca, in the Otomí country, and in several villages of Michoacán, survivals of indigenous modes of dress can still be seen, although even here some foreign influences have made themselves felt.

131. CHARRO COSTUME, *early XIX century. Lent by René d'Harnoncourt.*

132. CHARRO COSTUME, *late XIX century. Lent by Weston's Art Shop.*

133. WOMAN'S DRESS. *From the state of Yucatán, XX century.*

134. WOMAN'S DRESS. *From Juchitán, Isthmus of Tehuantepec, Oaxaca, XX century.*

135. WOMAN'S DRESS. *From Huautla de Jiménez, Oaxaca, XX century.*

136. WOMAN'S DRESS. *From Xochicuaque, Mexico, XX century. Lent by Frederick Davis.*

137. WOMAN'S DRESS. *From Cholula, Puebla, XX century.*

EARLY AND CONTEMPORARY FURNITURE

A distinctively Mexican tradition of fine furniture has never existed. The few small painted or lacquered tables and chairs which are certainly Mexican in decoration are after all simply copies of imported models treated in a superficially Mexican manner. The upper classes of Mexico have always ordered their furniture from Europe—in recent years from the United States—and a well-furnished Mexican drawing-room of the mid-nineteenth century was as indistinguishable from its Parisian model as its predecessors of the eighteenth century were from their Spanish prototypes. The great mass of the people use only the *petate* (rush mat) and an occasional rude bench. Nevertheless, small towns and villages in certain parts of the country have created various types of inexpensive furniture

which combine an admirable simplicity of design with a maximum of practicality, and which in recent years have attained great popularity in many centers far removed from their place of origin.

138. BENCH. *Painted wood, from the state of Puebla, XVIII century. Lent by De la Peña y Lascurain.*

139 a, b. CHAIRS (2). *Carved wood, provenance unknown, XVIII century. Lent by Robert W. de Forest.*

140 a-e. TABLE AND FOUR CHAIRS. *Wood with lightly carved pattern, from Paracho, Michoacán, XX century.*

141. TRASTERO (STAND FOR DISHES). *Wood with lightly carved pattern, from Paracho, Michoacán, XX century.*

142 a-c. LOW CHAIRS (3). *Wood and leather, from Juchitán, Oaxaca, XX century.*

143 a-d. EQUIPALES (CHAIRS) (4). *Cane and split wood, from the state of Jalisco, XX century.*

144. TABLE. *Cane and split wood, leather-covered top, from the state of Jalisco, XX century.*

CONTEMPORARY BASKETRY AND RUSH DECORATIONS

The *Codices*, or early Indian hieroglyphic manuscripts, show that the *petate* (rush mat) was the most common household object of pre-Conquest times. To see that this is still true today, only a glance at the interior of any Indian home is necessary. Even the poorest Indian has his *petate*. It is at once his bed, his chair, and his table; in slightly modified forms it serves as blanket, raincoat, household decoration, and improvised sack for the transportation of his handicrafts. It is the most adaptable and most useful single object he possesses.

The most primitive type of Mexican basket, the *tompeate*, is nothing but a *petate* woven in cylindrical shape and closed at one end. From this primary form many other forms have developed,

and modern baskets offer a rich variety of styles. Among the most striking products of the basketry trade are the ingenious figures of men and women, saints, and animals woven of palm leaf or rush, which are used as toys and as church decorations.

BASKETRY

145. BASKET. *Painted maguey fiber, from Valle de Santiago, Guanajuato.*

146. PETATE (MAT). *Rush, from the state of Guanajuato.*

147. PETATE. *Palma, from Tehuacan, Puebla. Lent by René d'Harnoncourt.*

148. PETATE. *Palma, from Tehuacan, Puebla.*

149 a, b. TOMPIATES (BASKETS) (4). *Straw, from Tehuacan, Puebla.*

150. BOX. *Straw, from Tehuacan, Puebla.*

151. BASKET. *From Ixmiquilpan, Puebla.*

152. BASKET. *Split cane with leather decorations, from Toluca, Mexico. Lent by Señora Vica Iturbe.*

153. BASKET WITH COVER. *From Metepec, Mexico.*

154. PLATE. *Straw, from Metepec, Mexico.*

155. MORRAL (WOVEN BAG). *Fiber, from the state of Mexico. Lent by Señora Vica Iturbe.*

156 a, b. BASKETS (2). *Fiber, from the state of Mexico.*

157 a-c. MORRALES (3). *Fiber, from Iguala, Guerrero.*

158. BASKET. *Fiber, made by the Mayo Indians, state of Sonora. Lent by Señora Vica Iturbe.*

159. BASKET WITH HANDLE. *Straw, from the state of Oaxaca. Lent by Señora Vica Iturbe.*

160 a, b. TORTILLA BASKETS (2). *Straw, from the Federal District.*

RUSH DECORATIONS

161. WALL HANGING. *Made by Pedro Jiménez, San Pedro Tultepec, Mexico.*

162. FIGURE OF SAINT MIGUEL. *Made by Pedro Jiménez, San Pedro Tultepec, Mexico. Lent by René d'Harnoncourt.*

163. FIGURE OF FATHER MIGUEL HIDALGO (THE FIRST LEADER OF MEXICAN INDEPENDENCE). *Made by Pedro Jiménez, San Pedro Tultepec, Mexico.*

164. FIGURE OF SANTIAGO. *Made by Pedro Jiménez, San Pedro Tultepec, Mexico. Lent by René d'Harnoncourt.*

165. FIGURE OF THE VIRGIN OF THE LIGHT. *Made by Pedro Jiménez, San Pedro Tultepec, Mexico.*

166. FIGURE OF THE VIRGIN OF GUADALUPE. *Made by Pedro Jiménez, San Pedro Tultepec, Mexico. Lent by René d'Harnoncourt.*

167. FIGURE OF CHRIST. *Made by Pedro Jiménez, San Pedro Tultepec, Mexico. Lent by René d'Harnoncourt.*

See also Contemporary Toys and Marquettes.

CONTEMPORARY COPPER, TIN, STEEL AND SILVER WORK

Modern metal objects show a more popular feeling than metal objects which have come down from Colonial times. Steel, iron, tin, copper, and bronze are the metals chiefly worked, and Indian craftsmen all over the country fashion them into a variety of shapes. Most important, perhaps, are the copper vessels from Santa Clara, Michoacán, which still bear traces of the technique introduced by the Italian Franciscan monks.

Tin frames, sconces, and chandeliers from the state of Oaxaca represent a curious local survival, the craft having become extinct in other parts of the republic. Strangely enough, however, it is still practised in New Mexico. The designs are stamped

on the tin with steel dies, and the unconscious redistribution and rearrangement of European forms have resulted in a wholly characteristic Mexican design.

The steel spurs and saddle accessories from Amozoc, Puebla, naturally show little or no Mexican feeling, considering the nature of the craft and its Spanish origin.

The skill of the modern Mexican silversmith compares favorably with that of the early craftsman, but the increasing interest displayed by tourists in Mexican silver has cheapened the ware artistically, so that pieces beautiful both in design and in execution are seldom produced today.

COPPER

168. BRAZIER. *Made by Jesús Pureco, Santa Clara, Michoacán.*

169 a-c. BASINS (3). *From Santa Clara, Michoacán.*

TIN

170. CHANDELIER. *From the state of Oaxaca.*

171. PICTURE FRAME. *Decorated with colored glass panels, from the state of Oaxaca.*

172 a, b. PICTURE FRAMES (2). *From the state of Oaxaca.*

173 a, b. SCONCES (2). *From the state of Oaxaca.*

STEEL

174. STIRRUPS (PAIR). *Silver-inlaid, from Amozoc, Puebla.*

175 a, b. SPURS (2 PAIRS). *Silver-inlaid, from Amozoc, Puebla.*

176. COLLECTION OF STEEL ORNAMENTS (II). *Silver-inlaid, from Amozoc, Puebla.*

177. MACHETE. *Chased steel. Made by A. Aragon, city of Oaxaca.*

178. MACHETE. *From the state of Guerrero. Lent by Jorge Enciso.*

SILVER

179. COLLECTION OF SILVER (10 PIECES). *From various parts of Mexico. Lent by Sanborn Brothers.*

CONTEMPORARY FEATHERWORK

The feather hanging shown in this exhibition was copied from a primitive Indian painting by a member of one of the old feather-working families. It is proof that the native artists have not lost their skill, and that nothing but a renewed public demand for their work is necessary for the production of fine modern pieces.

180. TRIPTYCH WITH FOUR SAINTS. *Mosaic, executed by Eduardo Olay, Mexico City.*

CONTEMPORARY GLASSWARE

With the reproductions in glass of some of the forms of native pottery, glassware in Mexico has only recently acquired a Mexican character. Many modern blown-glass bottles, pitchers, bowls, and water glasses, although they may lack the perfection of fine European glass, have still a quality of design, line, and surface which is not less beautiful for being more primitive.

FROM MEXICO CITY

181. PULQUE GLASS. *Made by Camilo Avalos. Lent by Avalos Brothers.*

182. PULQUE GLASS. *Lent by Avalos Brothers.*

183. PITCHER. *Made by Camilo Avalos. Lent by Avalos Brothers.*

184. GOURD-SHAPED PITCHER. *Made by Francisco Avalos. Lent by Avalos Brothers.*

185. BOTTLE IN THE OLD STYLE. *Made by Camilo Avalos. Lent by Avalos Brothers.*

186. BOTTLE IN THE SHAPE OF THE IMAGE OF THE VIRGIN OF GUADALUPE. *Made in the factory of Avalos Brothers. Lent by René d'Harnoncourt.*

187. VASE. *Made in the factory of Avalos Brothers.*

FROM GUADALAJARA, JALISCO

188. PITCHER. *Made in the Avalos factory.*

FROM TEXCOCO, MEXICO

189 a, b. PITCHERS (2). *Made in the Glass Factory of Texcoco.*

190 a-c. PITCHER AND FOUR GLASSES. *Made in the Glass Factory of Texcoco.*

FROM THE CITY OF PUEBLA

191 a, b. PITCHERS (2). *Made in the Factory of Corazón de Jesús. Lent by the manufacturers.*

192 a, b. SUGAR BOWLS (2). *Made in the Factory of Corazón de Jesús. Lent by the manufacturers.*

CONTEMPORARY JEWELRY

The Indian's inherent fondness for jewelry and personal adornment has by no means disappeared from Mexico, but the earrings and necklaces in use today for the most part are copies fashioned by Indian craftsmen after nineteenth-century European pieces or cheap modern products made in factories. The elaborate French style of the last century accorded so well with native taste that even today Mexico's best Indian jewelers produce pieces which compare very favorably with their alien originals. Of authentically indigenous jewelry there is very little, the best-known pieces having been executed by Tarascan silversmiths and goldsmiths of Oaxaca and Guerrero, who still pre-

serve many of the native traditions in their craftsmanship and designs.

FROM PÁTZCUARO, MICHOACÁN

193. ROSARY. *Silver and glass beads. This type of rosary is made for the use of the women of the Island of Janitzio.*

194. EARRINGS (PAIR). *Silver, made by Herminio Cázares. Earrings of this type are worn by the women of Huecorio.*

195. EARRINGS (PAIR). *Silver, made by Herminio Cázares. Earrings of this type are worn by the women of Jarácuaro.*

196. EARRINGS (PAIR). *Silver, made by Herminio Cázares. Earrings of this type are worn by the women of Jarácuaro. Lent by the maker.*

FROM PACHUCA, HIDALGO

197. EARRINGS (PAIR). *Silver.*

FROM MEXICO CITY

198. NECKLACE. *Silver.*

FROM IGUALA, GUERRERO

199 a, b. EARRINGS (2 PAIRS). *Gold.*

200. CHAIN AND PENDANT. *Gold.*

FROM THE CITY OF OAXACA

201. CHAIN. *Gold.*

202. EARRINGS (PAIR). *Gold.*

203. PENDANT. *Gold.*

CONTEMPORARY LACQUERED AND
PAINTED OBJECTS

Among contemporary popular arts of Mexico, lacquer yields place artistically only to textiles and pottery, and the revived activities of Uruápam and Olinalá, where hundreds of Indian families are engaged in the work of making lacquered objects, have given it considerable economic importance as well. In Pátzcuaro, too, there is a current movement to resuscitate the ancient craft.

Modern lacquers from Uruápam, despite the corrupting influence of foreign contacts and the tourist trade, still show the technical perfection of the older pieces. The elaborate process remains virtually what it was before the coming of the Spaniards. The lacquer is prepared from ochre, two kinds of powdered and burnt quartz, and a grease obtained from vegetables and pulverized insects. The mixture is colored with earthen and vegetable dyes and applied by hand in many coats to the surface of the object, the solid-colored background, or *fondo*, alone representing many laborious hours. The design is then engraved on the ground layer, and the decorations inlaid with vari-colored lacquers. Finally, the object is polished with the bare hand until a high finish is obtained.

The individual style of the products of Olinalá is due as much to the technique employed as to ornamental tradition. The materials are, for the most part, the same as those used in Uruápam, but the method of application is different. The object is covered with two contrasting colors in layers, the design being obtained by cutting away the top layer and allowing the *fondo* to show through. In Pátzcuaro the decorations are painted on over a lacquer background; while in Quiroga, and in the state of Chiapas the objects are entirely painted.

The skill, good taste, and refined workmanship of the Indian artist may be seen to better advantage in no other of the popular arts of Mexico than in these lacquered and painted objects.

FROM PÁTZCUARO, MICHOACÁN

204. BATEA (SHALLOW WOODEN BOWL). *Lacquer, made by Salvador Solchaga. This piece is the first modern*

example of lacquer made in Pátzcuaro after a period of eighty years of non-production. Lent by the artist.

205. *TECOMATE* (GOURD BOWL) WITH TOP. *Lacquer, made by Salvador Solchaga. Lent by Señora Concepción Tungui.*

FROM URUÁPAM, MICHOACÁN

206 a, b. *BATEAS* (2). *Lacquer, made by Cruz Hernandez.*

207 a, b. *JICARAS* (GOURD BOWLS) (2). *Lacquer.*

208. *TECOMATE. Lacquer. Lent by Señora Concepción Tungui.*

209 a, b. *BIRDS* (2). *Lacquer gourds.*

FROM QUIROGA, MICHOACÁN

210. *BOX. Painted.*

211. *BATEA. Painted.*

FROM TUXTLA GUTIÉRREZ, CHIAPAS

212. *JICALPEXTLE* (GOURD). *Painted.*

213. *JICARA. Painted.*

FROM OLINALÁ, GUERRERO

214 a-c. *BOXES* (3). *Painted lacquer.*

215. *BOX. Made by Andrés Rendón, two layers of lacquer. Lent by the maker.*

216 a-c. *BATEAS* (3). *Lacquer.*

217. *TRAY. Made by Andrés Rendón, lacquer. Lent by the maker.*

218 a-c. *GOURDS* (3). *Lacquer.*

219 a, b. *GOURDS* (2). *Painted lacquer.*

220 a, b. BIRDS (2). *Lacquered gourds. Lent by Frederick Davis.*

221 a-c. BIRDS (3). *Lacquered gourds. Lent by Gilberto Romano.*

222. FISH. *Lacquered gourd.*

223. COLLECTION OF FRUITS (26). *Lacquered gourds. Lent by René d'Harnoncourt.*

224. VILLAGE SCENE. *By Gilberto Romano, painted lacquer. Lent by René d'Harnoncourt.*

225. DECORATIVE PANEL. *Painted lacquer.*

226. WATER BOTTLE. *Lacquered gourd. Lent by Bartolo Barcola.*

CONTEMPORARY LEATHERWORK

The excellent workmanship of modern Mexican tooled and embroidered leather is unfortunately not always equaled by its design. Leather articles uniformly decorated with the ubiquitous Calendar Stone or with the national emblem, the eagle and serpent, are sold in enormous quantities to the tourist trade, but aside from their workmanship they are without importance. More noteworthy are the adjuncts of the horseman — saddles, breeches, boots, holsters, and knife sheaths. Here fine decorative traditions and the exigencies of the use for which the articles were intended have preserved, indeed compelled, a high standard of manufacture and adornment.

227. PITA (SADDLE). *Embroidered with maguey fiber. Lent by La Palestina.*

CONTEMPORARY POTTERY

The potter's craft in the remote villages of Mexico has remained in spirit — and frequently in technique — very much what it was before the Conquest, and occasionally produces pieces of surprising beauty, although the native kilns supply only local neces-

sities. It was not until the nineteenth century that the demand of the middle class for good, inexpensive pottery made possible the establishment all over the country of larger centers of manufacture. Here contact with the outer world inevitably meant the absorption of extraneous elements, and the refined products of these kilns, particularly those of Tonalá, Jalisco, now show the delightful mingling of native and foreign styles characteristic of the typical Mexican pottery of our day.

FROM HUANCITO, MICHOACÁN

228. *CANTARO FLOREADO* (WATER JAR). *This jar and the following pieces from Huancito are as pure examples of Indian design as exist in modern Mexican pottery.*

229. WATER JAR. *Jars of this type are especially made for the ceremony of blessing the water at Easter time.*

230. GOURD-SHAPED WATER JAR.

FROM SANTA CATARINA, MICHOACÁN

231. *CANTARA* (JAR).

FROM PATAMBAN, MICHOACÁN

232. *OLLA* (JAR).

233. *PALANGANA* (PLATE).

234. GOURD-SHAPED DISH.

FROM TZINTZUNTZAN EN LA LAGUNA, MICHOACÁN

235. WATER JAR IN THE SHAPE OF A DUCK. *Lent by René d'Harnoncourt.*

236. JAR WITH A TOP. *Lent by René d'Harnoncourt.*

FROM SANTA FÉ EN LA LAGUNA, MICHOACÁN

237 a-c. INCENSE BURNERS (3). *These incense burners and the following pieces from Santa Fé en la Laguna are*

made for ritual use on All Souls' Day. Lent by René d'Harnoncourt.

238. CANDLESTICK. *Lent by René d'Harnoncourt.*

FROM THE STATE OF GUERRERO

239. INCENSE BURNER. *This ware with polychrome decoration is said to be made for ceremonial use. The village of its origin is unknown. Lent by Miguel Covarrubias.*

240. INCENSE BURNER. *Lent by René d'Harnoncourt.*

241 a, b. CANDLESTICKS (2). *Lent by Miguel Covarrubias.*

FROM SAN MIGUEL GUAPA, GUERRERO

242. THREE-FOOTED JAR. *This pottery from San Miguel Guapa is considered to be the finest in design among primitive Mexican earthenwares. Lent by William Spratling.*

243. THREE-FOOTED JAR.

244. WATER JAR.

245. FIGURE OF A WOMAN. *Lent by William Spratling.*

246. TRIPOD INCENSE BURNER. *Lent by William Spratling.*

247. TRIPOD INCENSE BURNER. *Lent by René d'Harnoncourt.*

FROM TULIMÁN, GUERRERO

248 a-c. WATER JARS (3).

FROM TIXTLA, GUERRERO

249. WATER JAR. *Lent by William Spratling.*

FROM CHILACACHAPA, GUERRERO

250. WATER JAR.

FROM THE CITY OF OAXACA

251. JUG.

252. PLATE.

253 a, b. CANDLESTICKS (2).

FROM COYOTEPEC, OAXACA

254. WATER JAR.

255. FIGURE OF AN OWL.

256. HORSE AND RIDER.

257. HORSE AND RIDER. *Lent by Pedro Caballero.*

FROM SANTA MARÍA ATZOMPA, OAXACA

258. JUG IN THE SHAPE OF A WOMAN.

259. JUG. *Lent by Juan Corona.*

FROM OCOTLÁN, OAXACA

260. INCENSE BURNER. *Lent by René d'Harnoncourt.*

FROM TEHUANTEPEC, OAXACA

261. GOURD-SHAPED WATER JAR. *Lent by René d'Harnoncourt.*

FROM TONALÁ, JALISCO

262. JAR. *Lent by Diego Rivera.*

263. JAR. *Lent by Rafael Villegas.*

264. PITCHER. *Lent by Rafael Villegas.*

265 a-d. TILES (4).

266 a, b. PLATES (2).

267. MUG. *Lent by Tomás Lucano.*

FROM THE CITY OF PUEBLA

268. PLATE. Talavera. *Lent by Alfonso Martínez.*
269. SUGAR BOWL. Talavera. *Lent by Alfonso Martínez.*
270. VASE. Talavera. *Lent by Rafael Villegas.*
271. INCENSE BURNER. *From Barrio de la Luz (suburb of Puebla). This type of incense burner is used in the offerings on All Souls' Day. Lent by René d'Harnoncourt.*
272. CANTIMPLORA (JUG). *From Barrio de la Luz.*
273. JAR. *From Barrio de la Luz.*

FROM THE CITY OF GUANAJUATO

274. JAR. *Made by Francisco Orozco.*

FROM DOLORES HIDALGO, GUANAJUATO

275. DISH. *Lent by Juan Gómez.*

FROM TULANCINCO, MEXICO

276. PITCHER IN THE SHAPE OF A BIRD. *Lent by Señora Vica Iturbe.*

FROM METEPEC, MEXICO

277. PITCHER IN THE SHAPE OF A DOG. *Lent by René d'Harnoncourt.*
278. SAVINGS BANK. *Lent by René d'Harnoncourt.*

FROM TOLUCA, MEXICO

279. PITCHER.

FROM THE CITY OF TLÁXCALA

280. WATER PITCHER IN THE SHAPE OF A BULL. *Lent by Señora Vica Iturbe.*

FROM SAN SEBASTIAN, TLÁXCALA

280 a. PITCHER. *Lent by Frederick Davis.*

280 b. PITCHER IN THE SHAPE OF A DUCK. *Lent by René d'Harnoncourt.*

CONTEMPORARY TEXTILES, EMBROIDERIES
AND BEADWORK

Hand-woven Indian textiles for domestic use take an important place among the applied arts of Mexico. The articles produced in greatest quantities are the *zarape* (blanket), worn by all Indian men; the *rebozo* (shawl), worn by the women; and the *faja* (sash), which may be worn by either sex, according to style and design. Of these, the *zarape* is the most conspicuous and best known, and the products of such centers of manufacture as Teotitlán del Valle, Oaxaca; Toluca, Mexico; Santa Ana, Tlaxcala; San Miguel Allende, Guanajuato; Saltillo, Coahuila, and the state of Michoacán, are known all over the republic. *Rebozos* and *fajas* also have their multiple styles and vary widely in the different localities. Primitive wooden hand looms of a kind which must fairly approximate their ancient prototypes still exist in many small villages.

Objects are made either for personal use or, in such well-established weaving centers as those already mentioned, for local trade and for export.

TEXTILES

281. ZARAPE (BLANKET). *From Comatepec, Mexico.*

282. ZARAPE. *From Chiconcuac, Mexico.*

283. ZARAPE. *From Toluca, Mexico.*

284. REBOZO (SHAWL). *From Toluca, Mexico.*

285. BAG. *From Toluca, Mexico. Lent by Frederick Davis.*

286. FAJA (SASH). *From San Mateo Atarasquillo, Mexico. Lent by Frederick Davis.*

287. FAJA. *Made by Luz Jiménez, Milpa Alta, Mexico. Lent by the maker.*
288. FAJA. *From Xochicuaque, Mexico. Lent by Miss Frances Toor.*
289. REBOZO. *From the state of Michoacán.*
290. FAJA. *From Cherán, Michoacán. Lent by René d'Harnoncourt.*
291. ZARAPE. *From San Miguel Allende, Guanajuato.*
292. ZARAPE. *From Santa Ana, Tlaxcala.*
293. REBOZO. *From the state of Jalisco.*
294. COLLECTION OF FABRICS (21 PIECES). *Made by the Huichole Indians, states of Jalisco and Nayarit. Lent by Frederick Davis.*
295. COLLECTION OF FABRICS (4 PIECES). *From the state of Oaxaca.*
296. NAPKIN. *From the state of Oaxaca.*
297. FAJA. *Made by the Miche Indians, state of Oaxaca.*
298. ZARAPE. *From Teotitlán del Valle, Oaxaca.*
299. BAG. *From San Andrés, Oaxaca. Lent by Miss Frances Toor.*
300. FAJA. *Made by the Totonacan Indians, state of Puebla.*
301. BAG. *From Huachinango, Puebla. Lent by Miss Frances Toor.*
302. FAJA. *From the Sierra de Puebla, Puebla.*
- 303 a, b. BAGS (2). *From Ixmiquilpan, Hidalgo. Lent by Miss Frances Toor.*
304. BAG. *From the state of Veracruz. Lent by Señora Vica Iturbe.*
305. FAJA. *From the state of Querétaro. Lent by René d'Harnoncourt.*

EMBROIDERIES

306. BAG. *From the state of Hidalgo. Lent by Señora Vica Iturbe.*

307. AYATE (COTTON SQUARE). *From San Miguel Ameyalco, Mexico. The ayate is used for a variety of purposes within the house of the Mexican Indian and also a carry-all for taking things to market. Lent by the Mexican National Museum.*

308. AYATE. *From San Mateo Atarasquillo, Mexico. Lent by Frederick Davis.*

309. AYATE. *Made of ixtle, from San Mateo Atarasquillo, Mexico. Lent by Frederick Davis.*

310. SAMPLER. *From Almoloya del Rio, Mexico. Lent by Frederick Davis.*

BEADWORK

311. NECKLACE. *Made by the Huichole Indians.*

CONTEMPORARY TOYS AND MARQUETTES

Cheap machine-made toys are one of the abominations of modern times. Idiotic pink-celluloid babies and smirking porcelain dolls infest the markets of Europe and America. Paucity of imagination and loss of an irresponsible sense of play are part of the price exacted by the vaunted civilization which prompts such monstrosities. In Mexico the simple impulse of the father to make a toy for his child has not yet disappeared. Molded from clay, carved from wood, or woven of reeds, Mexican toys are spontaneous creations of the people, perhaps their freest form of self-expression. Toy making is a favorite trade and even the smallest village market offers an astonishing variety of play-things. It would be difficult, in fact, to decide who enjoys Mexican toys the more — the maker or the child.

Every aspect of daily life and every legend inspires some plaything: skeletons and saints, animals and miniature household

utensils, characters from the Nativity and the Conquest, the mounted *charro*, horse and rider magnificent in their trappings, and the humble *peón*, carrying his load — these and a hundred others are ranged side by side on the stalls. There is no better picture of the Indian's conception of life than the toy stand of the village market.

Like the various toys, the miniature marquettes representing festivals and religious scenes are revealing and important manifestations of popular artistic expression.

TOYS

312. MEXICO CITY. *Various toys made of petate (rush matting), by Pedro Jiménez, San Pedro Tultepec, Mexico.*

313. BULL. *Made of cardboard and equipped with firecrackers, from the city of Puebla.*

314. COLLECTION OF JUDASES (6). *Cardboard. Lent by Diego Rivera.*

315. COLLECTION OF TOYS (20). *Blown-glass, from the state of Jalisco. Lent by J. M. Gonzalez Coss.*

316. COLLECTION OF TOYS (292). *Made of various materials, from various parts of Mexico. Lent by René d'Harcourt.*

MARQUETTES

317. ARCH OF FLOWERS.

318. OFRENDA (RELIGIOUS OFFERING OF FOOD FOR THE SOULS OF THE DEAD ON ALL SOULS' DAY).

319. STREET STALL OF JUDASES. *Originally Mexican effigies of Judas represented the betrayer of Christ and were equipped with firecrackers and hung upon the streets. Today the figures themselves have undergone many transformations, but the custom of setting off the fireworks the day before Easter Sunday is still popular.*

CONTEMPORARY OBJECTS OF
VARIOUS MATERIALS

This section comprises various domestic articles in different materials, which are representative of the work of the Mexican craftsman. As they are so few of a kind and of no great importance separately, it seemed best to group them under a heading of miscellaneous objects.

320 a, b. COCOANUT SHELLS (2). *Carved, from the city of Chiapas. Lent by Señora Vica Iturbe.*

321. GOURD. *Carved, from Naolinco, Veracruz. Lent by Miguel Covarrubias.*

322 a, b. MOLINILLOS (CHOCOLATE MIXERS) (2). *Wood, from Paracho, Michoacán.*

323. SPOON. *Carved wood, from Ziragüen, Michoacán. Lent by Señora Vica Iturbe.*

324. BRUSH. *With handle of carved bone, from the state of Jalisco.*

325 a, b. MORTARS AND PESTLES (2). *Carved stone from San Bartolo el Seco Chalchicomula, Puebla. Lent by Señora Vica Iturbe.*

326. SALT CELLAR. *Carved stone, from San Bartolo el Seco Chalchicomula, Puebla. Lent by Señora Vica Iturbe.*

327 a, b. PICTURE FRAMES (2). *Wood and painted glass, from Chalma, Mexico.*

328. TOQUILLA (HATBAND). *Woven horse hair from Guanajuato.*

329. FIGURE OF A FISH. *Carved horn, provenance unknown. Lent by René d'Harnoncourt.*

FINE ARTS

THE fine arts of Mexico as an expression of the Mexican painter's determination to be himself may be said to date from 1910. During the three centuries of Spanish rule the painters were entirely in the service of Church and nobility, the representatives of the Old World in New Spain, to whom Mexican products were acceptable only in the degree in which they approximated European work. There are celebrated names among the Colonial painters, notably that of Miguel Cabrera, but none of them is genuinely representative of the spirit of the country. Excellent technicians, these early painters employed their talents in reproducing for Mexican churches and convents the Spanish and Italian models which alone found favor in the eyes of their aristocratic or ecclesiastic clients.

The first manifestation of true Mexican art appeared in the Indian villages, under the brush of Indian painters hired by parishes too poor to acquire the work of more pretentious artists with European training. This fortuitous circumstance gave birth to the Colonial primitive, still one of the finest flowerings of Mexico's artistic life. Engravings and book illuminations were often the patterns given the native artists for transference to oil, but an exact copy never resulted. Subject and general style of composition are all that recall the originals; spiritual content and technique are entirely Indian and often give the primitives a character antedating the models from which the artists worked. A curious feature of the Indian primitives was the custom of painting several different subjects on the same canvas, separating them by heavy lines, the completed picture being still farther removed from the originals as a result of the introduction of this new element. Stretchers were rarely used, the canvas being simply glued to the back of the frame, which was in most cases made and decorated by the artist himself. The majority of Mexican primitives come from the states of Guerrero, Michoacán, and Guanajuato, and date from the seventeenth and eighteenth centuries.

It was not until the nineteenth century that Mexican painting emerged from the remote village to a larger field of activity. Mexico had only recently been free from Spain and the bourgeoisie of the smaller cities of the young republic had only begun to realize its growing political and economic importance and to be eager to immortalize it. Profane painting became more popular with ever widening circles, and the small-town portrait painter reaped a harvest among those of his fellow citizens who were unable to afford a French or a pseudo-French artist and so were willing to accept a Mexican substitute. Externally these nineteenth-century portraits approach a European style, for the Mexican artist of the epoch lived under conditions roughly similar to those of his European colleagues and frequently employed a technique similar to theirs. Moreover, he was as often as not specifically hired to reproduce the French manner so fashionable at the time, and destined to become more fashionable within the next few years. Nevertheless, these Mexican portraits exhibit the national characteristics almost, if not quite, as clearly as do the primitives. The artist was frequently a village painter grown in ability and fame to his new status. Unhampered by academic schooling, with its insistence on the shibboleths of the European tradition, something of his innate Mexicanism circumvented his will to imitate, and his work, instead of being a feeble copy of an alien mode, displayed that ineradicable native quality which gives it its peculiar charm. For the rest, a humorless fidelity of portrayal, a severity of composition, and a craftsman's love of detail are the nineteenth-century portrait's outstanding characteristics.

With the Revolution of 1910, Mexican painting at last conquered its own country to the extent that it was allowed to function freely and to work out its own artistic salvation in its own manner. For the first time artists dared proclaim their work as Mexican, and the stir they made in the world of art effectually stifled public expression of bourgeois disapproval however much the good citizens were privately shocked and startled. The roots of the modern painter go deep into the simple life of the Mexican people, and the tradition of his work is genuinely Mexican, dating from the picture writing and frescoes of the pre-Conquest Indian, through the primitives, the *retablos*, and the native sec-

ular paintings, down to the turbulent present. It is a tradition magnificently alive and for the most part happily oblivious of the various doctrinal winds that sweep the surface of contemporary European painting. One of the undeniable achievements of the Revolutionary government is the help it has lent, materially and morally, to what has become an art movement of international significance.

A type of Mexican painting that deserves special attention on account of its individual character is the *retablo*, or votive picture offering, hung on the wall of a church to commemorate the donor's recovery from illness or escape from accident. *Retablos* show the donor in one or more of the stages of his affliction and invariably include a portrait of the saint who delivered him. During the Colonial epoch and down to the end of the eighteenth century, the offering of votive pictures was probably almost wholly confined to the aristocracy, and *retablos* of this period, generally painted on canvas, are distinctly more sophisticated in style and technique than later examples. The Indian's adoption of this religious custom brought about a complete change in the style of the *retablo* as well as its abandonment as an exercise in religious devotion by the upper classes. Modern *ex-votos* are painted on tin (occasionally on wood) and are more primitive in drawing and composition, and considerably more naïve in their accompanying legends, as they are more varied in subject matter, than their predecessors. Faith, sincerity, the reduction of a given event to its simplest dramatic elements, an admirable directness of utterance, and a charming conventionalization of perspective and composition are the outstanding qualities of this highly important phase of Mexican popular art. *Retablo* painting has become a trade in the small villages, the painters being the local artists who supply pictures of all sorts, secular as well as religious, all of them partaking unmistakably of the distinctive style developed by the *retablo*.

Another form of popular artistic expression is the illustration of the song sheets that the wandering minstrels carry from village to village. The outstanding figure among the illustrators of these ballads was Guadalupe Posada, who was born in 1864 in the city of León, Guanajuato. From 1888 until his death in 1916 he worked as an artist for the house of Antonio Vanegas

Arroyo, publishers of popular literature. He produced literally thousands of zinc cuts to illustrate ballads, songs, pamphlets, prayers, and devotional leaflets, of which unfortunately very few remain, owing to the cheap materials employed and the ephemeral nature of his subjects. His dramatic sense, keen observation, unpretentious honesty, amazing sense of fantasy, and his exciting reproduction of the many-faceted Mexican scene make him a *popular* artist in the finest sense of the word and unquestionably the greatest of Mexico's illustrators.

EARLY PAINTINGS

COLONIAL PRIMITIVES

330. BISHOP. *Painting on wood, from the state of Guajalajara, XVII century. Lent by Miss Frances Toor.*

331. SAINT JAMES. *Oil, painted frame, from the state of Guerrero, XVIII century. Lent by Miguel Covarrubias.*

332. SAINT MARTIN. *Oil, painted frame, from the state of Guerrero, XVIII century. Lent by Frederick Davis.*

333. SAINTS. *Oil, from the state of Guerrero, XVIII century. Lent by Frederick Davis.*

GENRE PAINTING

334. COUNTRY SCENE. *Oil, from the state of Guanajuato, XIX century. Lent by the Mexican National Museum.*

PORTRAITS

335. PORTRAIT OF A BOY. *Oil, from the state of Oaxaca, XIX century. Lent by Frederick Davis.*

336. LA CONDESA DE CANAL. *Oil, from San Miguel Allende, Guanajuato, XIX century. Lent by René d'Harnoncourt.*

337. PORTRAIT OF A WOMAN. *Oil, from Guadalajara, Jalisco, XIX century. Lent by Jorge Enciso.*

338. PORTRAIT OF A CHILD. *Oil, from Guadalajara, Jalisco, XIX century. Lent by José G. Zuno.*

339. PORTRAIT OF A CHILD. *Oil, from Guadalajara, Jalisco, XIX century. Lent by Francisco Díaz de León.*

RETABLOS AND OTHER SMALL POPULAR PAINTINGS

340. A DOG BITE. Retablo (*votive offering*), *oil on canvas, XVIII century. Lent by William Spratling.*

341. AN ACCIDENT ON HORSEBACK. Retablo, *oil on canvas, XVIII century. Lent by René d'Harnoncourt.*

342. A MOTHER'S PRAYER FOR HER SON. Retablo, *oil on tin, XIX century. Lent by Miguel Covarrubias.*

343. A RECOVERY FROM A FEVER. Retablo, *oil on tin, XIX century. Lent by Miguel Covarrubias.*

344. A RECOVERY FROM A FEVER. Retablo, *oil on tin, XIX century. Lent by Miguel Covarrubias.*

345. PRAYER FOR DELIVERY FROM AN ENEMY. Retablo, *oil on tin, XIX century. Lent by Miguel Covarrubias.*

346. AN ACCIDENT AT THE HORSE BATH AT TAXCO. Retablo, *oil on tin, XIX century. Lent by Miguel Covarrubias.*

347. A PIG RUN OVER BY A COACH. Retablo, *oil on tin, XIX century. Lent by Miguel Covarrubias.*

348. AN OX-CART ACCIDENT. Retablo, *oil on tin, XIX century. Lent by Miss Frances Toor.*

349. AN ACCIDENT IN A MINE. Retablo, *oil on tin, XIX century. Lent by Miss Frances Toor.*

350. A RECOVERY FROM AN ILLNESS. Retablo, *oil on tin, XIX century. Lent by Miss Frances Toor.*

351. AN ACCIDENT IN A MINE. Retablo, *oil on tin*, XIX century. *Lent by Miss Frances Toor.*
352. A RECOVERY FROM A FEVER. Retablo, *oil on canvas*, XIX century. *Lent by Miss Frances Toor.*
353. SAINT CAMILLUS SAVING THE SOUL OF A DYING MAN. Retablo, *oil on tin*, XIX century. *Lent by René d'Harnoncourt.*
354. A RECOVERY FROM AN ILLNESS. Retablo, *oil on tin*, XIX century. *Lent by René d'Harnoncourt.*
355. A RECOVERY FROM AN OPERATION. Retablo, *oil on tin*, XIX century. *Lent by René d'Harnoncourt.*
356. THE PERILS OF THE SEA. Retablo, *oil on tin*, XIX century. *Lent by Jorge Enciso.*
357. A RELEASE FROM PRISON. Retablo, *oil on tin*, XIX century. *Lent by Jorge Enciso.*
358. A COACH ACCIDENT. Retablo, *oil on tin*, XIX century. *Lent by Jorge Enciso.*
359. A STREET-CAR ACCIDENT. Retablo, *oil on tin*, XIX century. *Lent by Jorge Enciso.*
360. A WIFE'S RECOVERY FROM INSANITY. Retablo, *oil on tin*, XIX century. *Lent by Jorge Enciso.*
361. A MAN GORED IN A BULLFIGHT. Retablo, *oil on tin*, XIX century. *Lent by Jorge Enciso.*
362. AN ELECTRICIAN'S FALL FROM A TELEGRAPH POLE. Retablo, *oil on tin*, XIX century. *Lent by Jorge Enciso.*
363. A MAN SAVED FROM DROWNING. Retablo, *oil on canvas*, XX century. *Lent by William Spratling.*
364. A RAILROAD ACCIDENT. Retablo, *oil on wood*, XX century. *Lent by William Spratling.*

365. AN ACCIDENT IN A MINE. Retablo, oil on wood, XX century. Lent by William Spratling.

366. SAINT CAMILLUS. Oil on tin, XVII century. Lent by Diego Rivera.

367. THE HOLY FAMILY. Oil on tin, XIX century. Lent by Miguel Covarrubias.

368. THE TRINITY. Oil on tin, XIX century. Lent by René d'Harnoncourt.

369. THE GOOD SHEPHERD. Oil on tin, XIX century. Lent by René d'Harnoncourt.

370. THE NATIVITY. Oil on wood, XX century. Lent by René d'Harnoncourt.

371. PANORAMIC VIEW OF NEW YORK. Oil on tin, XX century. Lent by Frederick Davis.

372 a, b. DESIGNS FOR EMBROIDERY (2). By José Marés, XX century. Lent by Señora Vica Iturbe.

EARLY SCULPTURE

373. VIRGIN. Painted wood, from the state of Guerrero, date uncertain. Lent by Frederick Davis.

374. VIRGIN. Painted wood, from the state of Michoacán, XVIII century. Lent by Frederick Davis.

375. THE BAPTISM OF CHRIST. Clay group, from the state of Guerrero, date uncertain. Lent by Señora Vica Iturbe.

376. SAINT AUGUSTINE. Stone, date and provenance uncertain. Lent by Diego Rivera.

CONTEMPORARY PAINTINGS

ABRAHAM ANGEL (died 1924)

377. TENNIS PLAYER. Oil. Lent by Manuel Rodríguez Lozano.

378. THE LITTLE MULE. *Oil. Lent by Manuel Rodríguez Lozano.*

ABELARDO AVILAR

379. STILL LIFE. *Oil. Lent by the artist.*

PABLO CAMARENO

380. LANDSCAPE. *Lent by René d'Harnoncourt.*

JULIO CASTELLANOS

381. TWO WOMEN AND CHILD. *Oil. Lent by Moisés Sáenz.*

JEAN CHARLOT

382. DANCE OF THE MALINCHES. *Oil. Lent by Frank Crowninshield.*

383. BATHERS OF CHALMA. *Oil. Lent by Mrs. Frances Flynn Paine.*

384 a-c. DRAWINGS (3). *Lent by the artist.*

JOAQUÍN CLAUSELL

384 d. LANDSCAPE. *Oil. Lent by Mrs. Alma Reed.*

384 e. TREES. *Oil. Lent by Mrs. Alma Reed.*

MIGUEL COVARRUBIAS

385. LANDSCAPE. *Oil. Lent by the artist.*

386. TARASCAN WOMEN. *Gouache. Lent by the artist.*

387. TEHUANTEPEC RIVER. *Gouache. Lent by the artist.*

388. SCHOOL TEACHER. *Water color. Lent by Moisés Sáenz.*

389. LAKE PÁTZCUARO. *Gouache. Lent by René d'Harnoncourt.*

DOSAMANTES

390 a, b. DRAWINGS (2). *Lent by the artist.*

MARÍA IZQUIERDA

391. STILL LIFE. *Oil. Lent by the artist.*

392. A WOMAN. *Oil. Lent by the artist.*

AGUSTÍN LAZO

393. A TOMB. *Oil. Lent by the artist.*

394. TWO MEN ON HORSEBACK. *Tempera. Lent by the artist.*

395. GIRLS DANCING. *Tempera. Lent by the artist.*

396. MAN ON HORSEBACK. *Tempera. Lent by the artist.*

397. TWO MEN ON HORSEBACK AND A STEER. *Tempera. Lent by the artist.*

398 a-d. DRAWINGS (4). *Lent by the artist.*

MANUEL RODRÍGUEZ LOZANO

399. TWO WOMEN. *Oil. Lent by the artist.*

400. GROUP OF WOMEN. *Oil. Lent by the artist.*

401. HEAD OF A YOUNG MAN. *Oil. Lent by the artist.*

402 a-e. DRAWINGS (5). *Lent by the artist.*

IGNACIO MARQUEZ

403. STILL LIFE. *Oil. Lent by the artist.*

CARLOS MERIDA

403 a. HEADS IN A WINDOW. *Oil. Lent by Mrs. Alma Reed.*

403 b. THE SHEPHERD. *Oil. Lent by Mrs. Alma Reed.*

403 c-f. WATER COLORS (4). *Lent by Mrs. Alma Reed.*

ROBERTO MONTENEGRO

404. CHAMULA INDIANS. *Oil. Lent by the artist.*

405. HEAD OF A WOMAN. *Oil. Lent by the artist.*

406. TOYS. *Water color. Lent by the artist.*

407 a, b. DRAWINGS (2). *Lent by the artist.*

PAUL O'HIGGINS

408. GENRE SCENE. *Oil. Lent by the artist.*

409. WORKMEN. *Oil. Lent by the artist.*

CARLOS OROZCO-ROMERO

410. WOMAN IN A STREAM. *Oil. Lent by the artist.*

411. ACROBAT. *Oil. Lent by the artist.*

JOSÉ CLEMENTE OROZCO

412. ZAPATA. *Oil. Lent by the Delphic Studios.*

413. THE SOLDIER. *Oil. Lent by the Delphic Studios.*

414. THE DEAD. *Oil. Lent by Mrs. Alma Reed.*

415. PEACE. *Oil. Lent by the Delphic Studios.*

416. LA PULQUERÍA. *Oil. Lent by Malcolm L. McBride.*

417. REVOLUTION. *Oil. Lent by Dr. and Mrs. James B. Murphy.*

417 a. MANIKINS. *Oil. Lent by the Delphic Studios.*

418 a-d. DRAWINGS (4). *Lent by the Delphic Studios.*

MÁXIMO PACHECO

419. THE ORPHANS. *Oil. Lent by the Civic Museum of Mexico.*

420. DRAWING. *Lent by Diego Rivera.*

EVERARDO RAMÍREZ

421. DRAWING. *Lent by René d'Harnoncourt.*

FERMÍN REVUELTAS

422. LANDSCAPE. *Water color. Lent by the artist.*

423. LAKE OF QUITZÉ. *Water color. Lent by the artist.*

424. LAKE ZIRAGÜEN. *Lent by René d'Harnoncourt.*

DIEGO RIVERA

425. TEHUANOS. *Oil. Lent by Dr. James Murphy.*

426. WOMAN WITH A ROOSTER. *Oil. Lent by Warren Vinton.*

427. WOMAN IN A DOORWAY. *Oil. Lent by Weyhe Galleries.*

428. HEAD OF A TEHUANA. *Oil. Lent by Weyhe Galleries.*

429. TWO BOYS. *Oil on tin. Lent by Weyhe Galleries.*

430. PART OF A MURAL DECORATION. *Lent by Dwight W. Morrow.*

430 a. JUANITA ROSAS. *Oil. Lent by Weyhe Galleries.*

431. DRAWING WITH WATER COLOR. *Lent by the artist.*

432. DRAWING. *Lent by Carl Zigrosser.*

DAVID ALFARO SIQUEIROS

433. TROOP TRAIN. *Oil. Lent by Moisés Sáenz.*

434. TWO WOMEN. *Oil. Lent by Miss Frances Toor.*

435. MOTHER AND CHILD. *Oil. Lent by Miss Frances Toor.*

RUFINO TAMAYO

436. ATHLETE. *Oil. Lent by the artist.*
437. STILL LIFE. *Oil. Lent by the artist.*
438. LOVERS. *Oil. Lent by Mrs. Frances Flynn Paine.*
439 a-d. DRAWINGS (4). *Lent by the artist.*

ISABEL VILLASEÑOR

- 440 a, b. DRAWINGS (2). *Lent by the artist.*

CONTEMPORARY SCULPTURE

RAFAEL ARCHUNDIA

441. MAN AND WOMAN. *Terracotta group. Lent by the artist.*
442. FIGURE OF A WOMAN. *Terracotta. Lent by the artist.*
443. FIGURE OF A WOMAN. *Terracotta. Lent by the artist.*

J. TRINIDAD CORONA

444. FIGURE OF A WOMAN. *Terracotta. Lent by the artist.*
445. FIGURE OF A BOY. *Terracotta. Lent by the artist.*
446. WOMAN AND CHILD. *Terracotta group. Lent by the artist.*

LUIS HIDALGO

447. MEXICAN VIRGIN. *Wax. Lent by the artist.*
448. THE OPTIMIST. *Wax. Lent by the artist.*
449. THE PESSIMIST. *Wax. Lent by the artist.*
450. THE GUITAR PLAYER. *Wax. Lent by the artist.*

451. JUANA. *Wax. Lent by the artist.*

452. PANCHO. *Wax. Lent by the artist.*

FERNANDO LEÓN

453. FIGURE OF A DOG. *Bronze. Lent by the artist.*

MARDONIO MAGAÑA

454. OX CART. *Wood. Lent by the artist.*

455. LITTLE SHEPHERD FROM OAXACA. *Wood. Lent by the artist.*

456. THE PRESIDENT OF THE "AGRARIANS." *Wood. Lent by the artist.*

MIGUEL MAGAÑA

457. VIRGIN. *Wood. Lent by Frederick Davis.*

EUCARIO OLVERA

458. FIGURE OF A MAN. *Wrought iron. Lent by the artist.*

459. FIGURE OF A ROOSTER. *Wrought iron. Lent by the artist.*

460. FIGURE OF A HORSE. *Wrought iron. Lent by the artist.*

REBECA ORTIZ

461. FIGURE OF A WOMAN. *Stone. Lent by the Ayotla School of Sculpture.*

ELÍSEO DE LA ROSA

462. FIGURE OF A LION. *Bronze. Lent by the artist.*

GUILLERMO RUIZ

463. FIGURE OF A WOMAN. *Bronze. Lent by the artist.*

464. FIGURE OF A COW. *Bronze. Lent by the artist.*

465. HEAD OF A WOMAN. *Bronze. Lent by the artist.*

ARTIST UNKNOWN

465 a. CHRIST. *Wrought iron. Lent by René d'Harnoncourt.*

CONTEMPORARY WOODCUTS, ETCHINGS
AND ENGRAVINGS

FRANCISCO DÍAZ DE LÉON

466 a-j. WOODCUTS (10). *Lent by the artist.*

467 a-c. ETCHINGS (3). *Lent by the artist.*

MANUEL ECHAURI

468 a-i. WOODCUTS (9). *Lent by the artist.*

JUSTINO FERNANDEZ

469 a-f. WOODCUTS (6). *Lent by the artist.*

GERÓNIMO FLORES

470. WOODCUT. *Lent by the artist.*

FERNANDO LEAL

471 a-f. WOODCUTS (6). *Lent by the artist.*

ROBERTO MONTENEGRO

472 a-t. LITHOGRAPHS (20). *Lent by the artist.*

F. OCAMPO

473. WOODCUT. *Lent by the artist.*

474. ETCHING. *Lent by the artist.*

I. PACO

475. WOODCUT. *Lent by the artist.*

476. ETCHING. *Lent by the artist.*

FELICIANO PEÑA

477 a, b. WOODCUTS (2). *Lent by the artist.*

478. ETCHING. *Lent by the artist.*

GUADALUPE POSADA (died 1916)

479 a-c. ZINC CUTS (3). *Lent by Felipe Teixidor.*

ANDRÉS TORRES

480 a-g. WOODCUTS (7). *Lent by the artist.*

ISABEL VILLASEÑOR

481 a-d. WOODCUTS (4). *Lent by the artist.*

482. ETCHING. *Lent by the artist.*

VARIOUS ARTISTS

483 a-k. WOODCUTS (11). *Lent by the artist.*

BOOKS AND PERIODICALS

MODERN books and periodicals are an integral part of the artistic renaissance fostered by the Revolution, and an exhibition of Mexican arts would be incomplete without some representation of this phase of the new awakening south of the Rio Grande. The publications here shown have been chosen for content, illustrations, and general typographical merit.

BOOKS

484. ANTOLOGÍA DE LA POESÍA MEXICANA MODERNA, edited by Jorge Cuesta. Mexico, "Contemporaneos," 1928.

485. LAS ARTES POPULARES EN MÉXICO, by Dr. Atl. 2 vols. (Publicación de la Sria. de Industria y Comercio). Mexico, Editorial "Cultura," 1922. Lent by Homer Saint-Gaudens.

486. CAMPANITAS DE PLATA, by Mariano Silva y Aceves; illustrations by Díaz de León. Mexico, Editorial "Cultura," 1925.

487. CONVENCIÓN DE LA LIGA DE COMUNIDADES AGRARIAS Y SINDICATOS CAMPESINOS DEL ESTADO DE TAMAULIPAS, PRIMERA, SEGUNDA, Y TERCERA. [Illustrated by Diego Rivera.] 3 vols. [n.p.] 1926-1928.

488. CRUCERO, by Genaro Estrada; illustrated by Gabriel García Maroto. Mexico, Editorial "Cultura," 1928.

489. CUAUHTÉMOC, by Joaquín Méndez Rivas; illustrated by Diego Rivera. Mexico, 1925.

490. DAMA DE CORAZONES, by Xavier Villaurrutia, illustrated by the author. Mexico, Ediciones de Ulises, 1928.

491. ESCALERA, by Genaro Estrado. Mexico, Ediciones del Murcielago, 1929.

492. FERMÍN, by Manuel Velázquez Andrade; illustrated by Diego Rivera. (Textos Modernos.) Mexico, 1927.

493. FERMÍN LEE, by Velázquez Andrade; illustrated by Diego Rivera and Agustín Velázquez. (Textos Modernos.) Mexico, Federal District, 1928.

494. LECTURAS CLÁSICAS PARA NIÑOS. [Illustrated by Roberto Montenegro.] 2 vols. (Departamento Editorial, Secretaría de Educación.) [n.p.] [n.d.].

495. MÁSCARAS MEXICANAS, by Roberto Montenegro. (Publicaciones de la Secretaría de Educación.) [n.p.] [n.d.]. Lent by Señora Vica Iturbe.

496. MÉTODO DE DIBUJO, by Adolfo Best Maugard. (Departamento de la Secretaría de Educación.) [n.p.] 1923. Lent by the author.

497. MONOGRAFÍA DE LAS ESCUELAS DE PINTURA AL AIRE LIBRE. (Publicaciones de la Secretaría de Educación Pública.) Mexico, Editorial "Cultura," 1926.

498. EL NUEVO PARAÍSO, by Celestino Gorostiza; illustrated by Xavier Villaurrutia. Mexico, Contemporaneos [n.d.].

499. PANCHITO CHAPOPOTE, by Xavier Icaza; illustrated by Ramón Alva de la Canal. Mexico, Editorial "Cultura," 1928.

500. LOS PEQUEÑOS GRABADORES EN MADERA: ALUMNOS DE LA ESCUELA PREPARATORIA DE JALISCO, PROFESOR CARLOS OROZCO; text by Jean Chalot. Guadalajara, Jalisco, 1925.

501. RED, by Bernardo Ortiz de Montellano; illustrated by Julio Castellanos. Mexico, "Contemporaneos" [n.d.].

502. RETURN TICKET, by Salvador Novo. Mexico, Editorial "Cultura," 1928. Lent by René d'Harnoncourt.

503. TREINTA ASUNTOS MEXICANOS GRABADOS EN MADERA BY DÍAZ DE LÉON, *text by Manuel Toussaint. Mexico, 1928.*

PERIODICALS

504. CONTEMPORANEOS. *Nos. 4, 9-23, 1928-1930.*

505. FORMA. *Nos. 1-7, 1926-1928.*

506. MEXICAN FOLKWAYS. *Vols. 3 and 4, 1927-1928.*

507. MEXICAN LIFE. *Vol. 5, nos. 1, 3, 5, 8, 10-12, 1929; Vol. 6, nos. 1, 2, 4, 1930.*

508. REVOLUCIÓN. *Nos. 1 and 2, 1930.*

509. ULISES. *Nos. 2, 3, 5, 6, 1927-1928.*

CHILDREN'S PAINTINGS AND DRAWINGS

DURING the ministry of José Vasconcelos in the *Secretariat* of Public Instruction, open-air schools for painting and drawing were established in the Federal District and many small villages. The children receiving instruction varied in age from six to fifteen years. The aim of the schools was always to provide the child with the physical materials for expression and to allow his natural creative impulses full sway, with a minimum of formal instruction. The work has been at different periods under the direction of Mexican artists of established reputation, among them Adolfo Best Maugard, whose *Method for Creative Design* was an instrumental factor in the experiment, Manuel Rodríguez Lozano, and Ramos Martínez.

The results of the experiment have far exceeded anyone's original expectations. These Indian children, furnished with paper and pencil and told to draw, have produced designs, studies, portraits, and landscapes of amazing freshness, direct simplicity, and involuntary fidelity to the Mexican scene and tradition. The various exhibitions of their work in Paris, Berlin, Brussels, Japan, Guatemala, and numerous cities of the United States have aroused the greatest excitement and admiration, and have influenced the beginnings of similar movements elsewhere.

The best-known schools at present are those at Coyoacán and Tlálpam, in the Federal District, and Cholula, Puebla, but there are many others. What the eventual outcome of the experiment will be is still uncertain, but it has already produced remarkable results and has definitely established the fact that the child's creative desire needs only intelligent and sympathetic encouragement to be brought to a rich fruition.

510 a-1. DRAWINGS AND WATER COLORS BY CHILDREN (12).

CHILDREN'S PARTIALITY

It is the purpose of this paper to present a summary of the results of a series of experiments conducted in the Psychology Department of the University of Chicago, which were designed to determine the nature of the partiality which children exhibit in the selection of objects for play. The results of these experiments are presented in the following tables. The first table shows the results of the experiments in which the children were asked to select an object for play from a group of objects. The second table shows the results of the experiments in which the children were asked to select an object for play from a group of objects, and to explain their selection. The third table shows the results of the experiments in which the children were asked to select an object for play from a group of objects, and to explain their selection, and to indicate the reasons for their selection. The fourth table shows the results of the experiments in which the children were asked to select an object for play from a group of objects, and to explain their selection, and to indicate the reasons for their selection, and to indicate the reasons for their selection.

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ILLUSTRATIONS

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I. CHRIST AS SAVIOR. FEATHER MOSAIC
FROM PÁTZCUARO, XVI CENTURY



30. LACQUERED *BATEA*, FROM PÁTZCUARO
XVII CENTURY



48. LACQUERED BOX, FROM OLINALÁ, EARLY XVIII CENTURY



62. *TINAJA*, FROM TONALÁ, XVII CENTURY



104. BEDSPREAD, FROM TOLUCA
EARLY XIX CENTURY



130. TIGER MASK, FROM OLINALÁ
CONTEMPORARY



239. INCENSE BURNER, FROM THE STATE
OF GUERRERO, CONTEMPORARY



244. WATER JAR, FROM SAN MIGUEL GUAPA
CONTEMPORARY



338. PORTRAIT OF A CHILD, XIX CENTURY



378. THE LITTLE MULE, BY ABRAHAM ANGEL



381. TWO WOMEN AND CHILD
BY JULIO CASTELLANOS



388. SCHOOL TEACHER, BY
MIGUEL COVARRUBIAS



403 C. WATER COLOR, BY CARLOS MERIDA



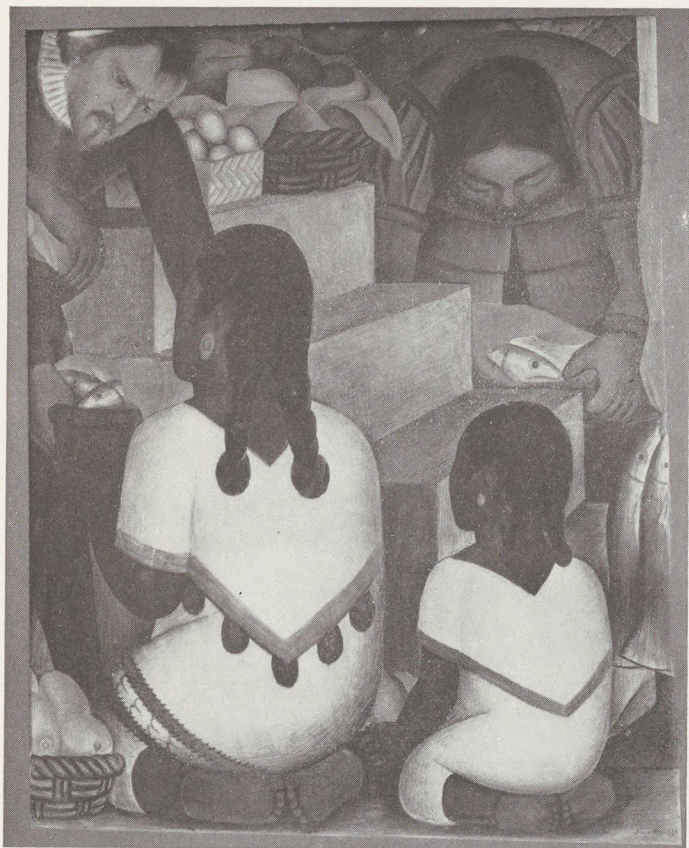
412. ZAPATA, BY JOSÉ CLEMENTE OROZCO



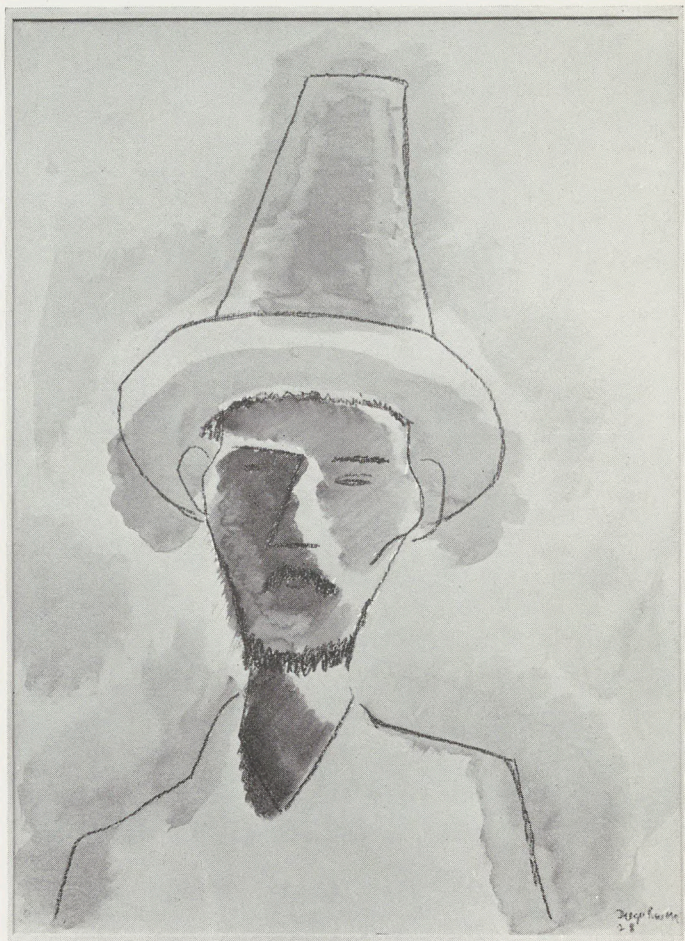
415. PEACE, BY JOSÉ CLEMENTE OROZCO



419. THE ORPHANS, BY MÁXIMO PACHECO



430. PART OF A MURAL DECORATION
BY DIEGO RIVERA



431. DRAWING WITH WATER COLOR
BY DIEGO RIVERA



452. PANCHO
BY LUIS HIDALGO



450. THE GUITAR PLAYER
BY LUIS HIDALGO



456. THE PRESIDENT OF THE "AGRARIANS"
BY MARDONIO MAGAÑA

OF THIS CATALOGUE
17,000 COPIES HAVE BEEN PRINTED
OCTOBER, 1930



